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CATHOLIC CUSTOMS AND SYMBOLS

CATHOLIC CUSTOMS AND SYMBOLS

VARIED FORMS AND FIGURES OF CATHOLIC USAGE, CEREMONY AND PRACTICE BRIEFLY EXPLAINED

BY

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TO

THE GRACIOUS AND INSPIRING MEMORY

OF

Archbishop Ryan

PREFACE

PLANNED for popular use, this little book owes its origin to two suggestions coming disparately from lay sources. First, the editors of the National Catholic Welfare Conference's Editorial Sheet requested a series of papers, brief but informative, on Catholic Customs and Symbols. This title was furnished by the editors, and the scope was made fairly plain by an illustration. "For instance," said one of them, "many of the laity might wonder why candles are used so generously in the sanctuary and on the altar, now that electricity gives so much better illumination."

From this concrete illustration the general truth emerges that although many people accept without question the things to which they have long been accustomed, others nevertheless are of an inquiring turn of mind and wish an answer to many a "Why."

It should be needless to say here that it would be impracticable to attempt, within the limits of a small volume, even brief answers to all the possible, or mayhap the probable, questions that

naturally arise under the broad and comprehensive title of this book. A selection must be made of the topics to be treated, and not all readers can be expected to concur with the writer either in the desirability of the choices made or in the appropriate character of the information given.

However this be, the series, so far as it has run, seems to have been considered readable and helpful; for the second suggestion, namely that the papers be gathered together, others be added, and the whole be issued in volume form, came from the present publishers.

With a discerning wisdom founded on long experience, they also suggested the appropriate size of the volume. It was to be small. There is no lack of large books in English dealing with various phases of the wide field covered by the title. These books would indeed make up a spacious collection, and one obvious danger to interest lies there. But another difficulty may easily be found in the learned manner of treatment, the scholarly references given, the literary apparatus supplied with generous and enlightened intent.

Although the present book gives some general references to sources, they are confined to works in English from which quotations have been made. It is hoped that these will not inter-

fere with an easily current reading. It should be noted here (since no reference is given in the text) that the chapters dealing with Church ceremonial, its vindication and its teaching power, as also the chapter on sermon-critics, are adaptations of the "Introduction" contributed by the present writer to Rev. A. J. Schulte's admirable work entitled *Benedicenda* (New York, 1907) and of an article ("Listening to Sermons") contributed to *The Newman Quarterly* (June, 1920).

A few words should be added concerning the method of treatment. It strives to be varied and interesting and, consequently—in spite of the exigent limitations of space—to be informal and at times even discursive. If objection be found to treatments that may appear somewhat light for the serious topics discussed, the reader will doubtless be appeased by recalling Haydn's answer to critics of the "gaiety" of his Church music: "When I think of God, my heart is so filled with joy that the notes fly off as from a spindle."

Indeed, the great Catholic custom is joyousness. Matthew Arnold concedes this in his *Literature and Dogma:* "Catholicism, we have said, laid hold on the 'secret' of Jesus, and strenuously . . . employed it; this is the grandeur and the glory of Catholicism . . . the

chief word with Catholicism is the word of the secret: *peace, joy.*'' The italics are Arnold's. But this lesson of joy in the Lord was inculcated again and again by the Apostle of the Gentiles. And it was a happy inspiration that led the editor of the National Catholic Welfare Conference's Editorial Sheet to exemplify the scope of the proposed series on Catholic Customs and Symbols by ''candles''; for candles are multiplied in our sanctuaries not so much to give light as rather to symbolize the joy, the ''good news,'' or Gospel, of Him Who said: ''I am the Light of the world'' (John, 8:12).

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THE SCHEME OF THE BOOK

"FAR through the memory shines a happy day" spent by the author at Amiens. While the city has of course several points of outstanding attractiveness, he nevertheless gave his attention solely to the Cathedral, doubtless glimpsing, by some subtle instinct, the thought so delightfully expressed by Richard Grant White when, having led his reader-tourists through England and France and Switzerland and elsewhere, he brings them to the frontier of Italy and then asks them to consider every moment as lost which they had hitherto spent in their voyaging. Assuredly, the remark does not apply to the great Cathedrals of France. One might, for instance, declare every moment lost which delayed a visit to Chartres or Amiens.

At all events, the author saw nothing in Amiens but its Cathedral—that wonderful "Bible of Amiens," as Ruskin styles it. The author accordingly gazed long at the sculptured page of the exterior, and later entered and heard the Canons chanting the Divine Office.

He doubtless missed many things that deserved close attention, but withal carried away with him some things that made a lasting impression on mind and heart. He could wish that experience to symbolize the attitude of his readers towards the contents of this book. They will miss much that ought to be told, but may find pleasure in some of the matters discussed.

Whatever be their normal humor, let my readers wear for the nonce the glasses of joyousness and optimism—for, the customs and symbols of Catholic piety bespeak the joy of their Christian hope—and let them feel, with James Russell Lowell, that they have set aside for themselves a day

Cloudless of care, down-shod to every sense,
And simply perfect from its own resource,
As to a bee the new campanula's
Illuminate seclusion swung in air.

Lowell had thought to call his most ambitious poem *A Day at Chartres,* but as it dealt wholly with the Cathedral there, he changed the title simply to *The Cathedral.*

There is a suggestion of symbolic treatment in the idea of a cathedral as expressed so beautifully by Bishop Shahan in his work on *The Middle Ages:* "The cathedral was the workshop of the Church during the Middle Ages. It was vast because she had the whole city to

train up. It was open on all sides because she was the common mother of civil society. It was high because she aimed at uplifting both mind and heart, and making for them a level just below the angelical and celestial. It was manifold in its members and elements, for she permeated all society and challenged every activity and every interest. It was all lightsome and soaring because it was the spiritual mountain top whence the soul could take its flight to the unseen world of light and joy. It was long drawn out because the long journey of life ends happily only for those who rest in Jesus. It lay everywhere cruciform on the earth, for the shadow of the cross falls henceforth over all humanity, blessing, enfolding, saving."

The Catholic customs and symbols of society, both ecclesiastical and civil, are thus fairly symbolized by a cathedral; and readers may accordingly pardon the "conceit," as the minor poets of the Elizabethan age might call it, by which the author undertakes to view his scope —so wide and varied and not a little complicated as it necessarily is—under the symbolism of a cathedral. The "Façade" will therefore discuss, as Ruskin did with the façade of Amiens Cathedral, the subject of symbolism, with some examples added. Through the

Church Door we shall enter into the Interior, glance at the symbolism of its structure, of the vestments therein used and of their colors, of the Solemn Mass with its picturesque ceremonial (touching here, however, only on "the high points," since the subject is so large), and finally shall enter into the Lady Chapel, as it were, in order to group under that title the chapters dealing with such a varied series of pieties as ordinarily belong to the services of the chapel rather than to the solemn suggestiveness of the nave.

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I. THE FAÇADE

Looking up suddenly, I found mine eyes
Confronted with the minster's vast repose . . .
I stood before the triple northern port,
Where dedicated shapes of saints and kings,
Stern faces bleared with immemorial watch,
Looked down benignly grave and seemed to say,—

Ye come and go incessant; we remain
Safe in the hallowed quiets of the past;
Be reverent, ye who flit and are forgot,
Of faith so nobly realized as this.

—LOWELL: *The Cathedral.*

1. CATHOLIC JOYOUSNESS

A READER might find a technical basis for quarreling with me if I should attempt to reckon "joyousness" amongst "customs." But there could be no fair quarrel if customary expressions of joyousness should be thus reckoned.

Catholics who try to live the liturgical life of the Church and the ascetical life it points out to them, are a happy, joyous-minded folk. "Merrie England" was a mediæval fact, and might represent the simple-hearted enjoyment of good Catholics everywhere. These do not share the pessimism voiced in the modern lament, *On ne rit guère aujourd'hui*—"There is but little laughter nowadays!"

It is a misunderstanding that leads some Protestants to say that they fear to enter the Church because our religion is a stern and exacting one: "I couldn't live up to it!" We might well reply: "Why, living up to it is precisely what makes for joyousness." And we could point to the Divine Master's example at Cana when—ever-gracious and loving and kind

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Lord—He furnished the marriage-feast with miraculous largess of such excellent wine as the merry-makers had never tasted before. And we could point to His specially-elect vessel, St. Paul, who bade the early Christians to "rejoice always; again I say, rejoice. Let your joy be known to all men." And the lives of the Saints, and the lives to-day of those who emulate the Saints, are vivid paintings of joyfulness. One can read the quiet and lasting attainment of peace upon the faces of the Sisters who, whether in hospitals, asylums, or schools, assuredly work in the midst of the most trying tasks that can confront our excitable nervous systems.

And herein we find a sufficiently appropriate illustration of the Catholic paradox that suffering can beget joy; discomforts, a gentle tolerance; trials, a sweet patience; the loss of life itself, the true finding of it, as Our Saviour has Himself pointed out to us.

Perhaps we begin dimly to surmise how it came to pass that St. Paul could write of the "exceeding great joy" he experienced "in the midst of tribulations." Or how St. Francis Xavier, alone amidst overwhelming trials, should write to his Superior that he could hardly see the paper because of the floods of happy tears pouring from his eyes. Or how

—to make what should be a long story very short—Pope Leo XIII, in his young manhood, was able to describe in his *Artigiano,* the Italian workingman as singing cheerily throughout his long day of toil:

He toils and sweats and watches long,
And racks his weary head
How he may win for wife and child
A scanty loaf of bread.

Yet is he happy—for no shapes
Of guilt beset his way:
In peace with God and man he toils,
Singing the livelong day.

"In peace with God and man"—perhaps that is the true secret of joyousness? If so, a Catholic who lives up to his creed should be joyful the whole day long.

Leo XIII, in his encyclical on *The Condition of Labor,* described the Magna Charta of the workingman. But many decades of years before, he had pictured in happy poetic phrase what the Oxford economist and convert, Devas, argued with homelier prose in our own day, namely that "the light-heartedness of true Christian populations cannot be crushed by economic or political oppression." Read Section 36 of his book entitled *The Key to the World's Progress,* concluding with this

thought: "And while we see around us the After-Christian world grow daily more terrified at pain and suffering, throwing a veil of euphemism over the stern realities of disease, grasping at every anodyne, shrinking from self-discipline and self-denial, the Christians can say with simple confidence, *'in Cruce salus.'* This principle is for them a source of strength and victory, while the others are involved in a principle of irremediable weakness."

With this introduction to Catholic joyousness, we may consider next some customary exhibitions of its pervasive power.

2. SYMBOLS

WHAT is a symbol? The word is in common use and of frequent application. Thus, the quondam Labor Premier of Great Britain, J. R. MacDonald, summoning the hosts of Labor to the May Day celebration of the year 1924, declared: "May Day for the Workers throughout the world brings every year its message of hope and comradeship. This year that message has a new note of promise. In the beauty of the earth, decking itself anew with leaf and flower, we see the symbol of our own movement. Within our common life there

are forces creating for all a world at once beautiful and happy. May Day calls to the people of every nation to unite and be glad that there is promise in life." He saw in the natural beauty of May Day a symbol of beauty for the future of Labor. In this case, the symbolism was founded upon nature.

Quite another view of May Day and its Pole around which the people danced was taken by the Puritans of England, who found therein a symbolism of two kinds: first, the secular revelry suggested by James I and Charles I (names of offense to Puritan political ideals) in the *Book of Sports;* secondly, the fact that the May Day revels were permitted under the old Catholic times, added the feature of religious detestation. With respect to this second one, Patten, in *The Year's Festivals,* quotes from a pamphlet of 1691 in which reference was made to the Puritan "brethren" as follows: "Remember the blessed times when everything in the world that was displeasing and offensive to the brethren went under the name of horrid and abominable Popish superstitions; organs and May-poles, surplices and long hair; cathedrals and playhouses; set forms of prayer and painted glass; fonts and apostles' spoons,—a long list." Here, of course, the symbolism was rather arbitrarily

based on "private griefs" (to quote the excellent phrase in Mark Antony's speech).

How, then, shall we define a symbol? Can it be chosen arbitrarily? Must it be founded on some metaphorical resemblance between the symbol and that which is thus symbolized?

Perhaps another concrete illustration will help us here. Might an author justly write that the white and black keys of a piano or an organ are symbolical of purity and of soberness? Our first thought would naturally be that the claim is extravagant. And, yet, if the organ were chosen by the author to symbolize the Religious Life, it seems clear that such a particular portion of that symbolism can adhere to the keys. Dr. Heuser entitled his volume *The Harmony of the Religious Life*, and the headings of the chapters are all musically conceived: e. g. Prelude, The Grand Organ, The Keyboard, Intervals, Flats and Sharps, Pedals, etc. And therefore when he writes: "The religious take their place side by side, as the keys, black and white—symbolic of both purity and soberness—in perfect order," we perceive no straining of symbolism. "I have often," writes the author in his "Prelude," "looked upon the rows of religious at prayer or at instruction in their stalls, devoutly thoughtful, and sometimes with that

sight arose the image of a grand instrument of music—a harp, or better, an organ—uttering sweet harmony through the silent spheres, caught up by angelic choirs in heaven and sending back its charming echoes to the whole communion of saints on earth."

If the church organ had never before been chosen to symbolize the religious life, we may not therefore assert that the new symbolism has been arbitrarily chosen, that it is entirely too fanciful, that it has no basis in fact. Was John Henry Newman any less "fanciful" when, speaking of music, he asked: "Is it possible that that inexhaustible evolution and disposition of notes, so rich and yet so simple, so intricate and yet so regulated, so various and yet so majestic, should be a mere sound, which is gone and perishes? Can it be that those mysterious stirrings of heart, and keen emotion, and strange yearnings after we know not what, and awful impressions from we know not whence, should be wrought in us by what is unsubstantial, and comes and goes, and begins and ends in itself? It is not so; it cannot be. No; they have escaped from some higher sphere; they are the outpourings of eternal harmony in the medium of created sound; they are echoes from our Home; they are the voice of Angels, or the *Magnificat* of Saints, or the

living laws of Divine Governance, or the Divine Attributes; something are they besides themselves, which we cannot compass, which we cannot utter,—though mortal man, and he perhaps no otherwise distinguished above his fellows, has the gift of eliciting them" (*Oxford Sermons*, No. 15). We perhaps begin to conjecture—and rightly so—that symbolism is a kind of poetry when it is used in religious life. The symbolisms we shall encounter in this little volume are poetizations of objects which, like the vestments and the utensils of the Mass, have primarily a utilitarian purpose, but are dignified and rendered instructive by the symbolisms attached to them.

A materialistic, wholly prosy, quasi-scientific or pseudo-scientific historian of liturgies may grow restless at such poetization. He wants dry historical facts or realities when he searches out toward the origins of liturgical observances. He is doing a good work in all this, for he is adding to the present-day sum of human knowledge. But *ne sutor ultra crepidam*—"Let the cobbler stick to his last." For, as Matthew Arnold observes in a beautiful fashion, "It is not Linnæus or Cavendish or Cuvier who gives the true sense of animals, or water, or plants, who seizes their secrets for

us, who makes us participate in their life; it is Shakespeare with his

daffodils
That come before the swallow dares, and take
The winds of March with beauty.

It is Wordsworth with his

voice . . . heard
In springtime from the cuckoo-bird,
Breaking the silence of the seas
Among the farthest Hebrides."

And commenting on this view, Charles Devas expresses a just estimate with poetic warmth: "The exponents of physical science can describe with much accuracy the cosmic dust, the refraction of light, the degrees of moisture, and other causes that make the sky what it is in the ruddy sunsets of a stormy summer; or the forces that uphold the stone roof of a Gothic cathedral a hundred feet above our heads; or the chemical analysis of the pigments of Raphael's *Madonna degli Ansidei.* But of the main thing they tell us nothing. . . . For to those who have spiritual eyes to see and ears to hear, the beauty of nature and of art point heavenward; through the medium of created form and color we gain some glimpses of

uncreated beauty; the glow of crimson cloud and depths of golden light are a faint foreglance of the city that hath no need of sun or moon to light it, the soaring columns and fretted roof are to lead us upwards to the seven pillars of the Jerusalem that is on high. . . ." (*Key to the World's Progress,* section 23).

Much more could be set down here to the same effect. Let not the Peter Bells of the world quarrel with the poetical and uplifting symbolisms attached by saintly and poetic souls to liturgical objects. The world about us is filled with a beauty faintly surmised, dimly glimpsed; to be expressed, or rather insinuated, by symbolism rather than by words; a visible parable of increate Beauty. And out of this mysticism, clothing with happy fancies what we perceive with our poor senses, come "thoughts that do often lie too deep for tears."

3. MULTIPLE SYMBOLISM

SYMBOLISM is not merely figurative, representing one thing or thought by another, as when the Holy Trinity is represented by a triangle or by a three-leafed clover, the Eternal Father as an aged patriarch, the Eternal Son as a lamb, the Holy Spirit as a dove. Symbolism is also poetical and almost fancy-free.

As a result of this poetical and imaginative freedom, we find at times that pious minds or eloquent tongues have attached to one and the same symbol quite varied meanings. The harp, for instance, is a symbol of music in general and is also the national emblem of Ireland in poetry. A lamp is commonly used to symbolize learning. But it also suggests that studiousness which leads to learning and which is referred to as "burning the midnight oil." It also is a symbol of life, as when Robert Emmet declares that his "lamp of life is nearly extinguished"; or of the hope that resides in life, as when the wicked are told that

> While the lamp of life doth burn,
> Vilest sinner may return.

But since the soul is the life of the body, a further extension of fancy may make a lamp symbolize the soul. Thus the Abbé Durand, in his *Catholic Ceremonies,* considers the sanctuary lamp as a symbol of the Christian soul consuming itself in adoration before the tabernacle: "In honor of Jesus Christ, a lamp burns perpetually before the altar. The Christian soul longs to remain in constant adoration at the feet of Our Lord, there to be consumed by gratitude and love. In heaven alone will this happiness be given to us, but here below, as an

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expression of our devout desires, we place a lamp in the sanctuary to take our place. In this little light St. Augustine shows us an image of the three Christian virtues. Its *clearness* is *faith,* which enlightens our mind; its *warmth* is *love,* which fills our heart; its *flame,* which, trembling and agitated, mounts upward till it finds rest in its center, is *hope,* with its aspirations toward heaven, and its troubles outside of God. (Serm. lxvii., *de Script.*)." Thus, also, do the "Vigil Lights" symbolize for the devout a continuance of the prayers made at the shrine after the worshiper has been called away by the thronging demands of life. Discussing symbolisms with instances such as these in our minds, we shall be tempted neither to amazement nor to amusement. Idealizations are not only beautiful, but as well are they helpful. For the earthly, material, sensible world bounds our physical vision on all sides. We are assuredly cabined, cribbed, confined by it. But because of that wondrously creative faculty which we call the Imagination, we can cry out with the poet-prisoner, "My mind to me an empire is," making good the boast from experience. For though we be in chains and cast into a dark cell, we can follow the vivid word-paintings of St. John of the Cross in similar circumstances. Imagination

can lead us far beyond the bourn of time and space; can make us be present when the Creator said, "Let there be light!" and time began; and can let us anticipate the last dread cry of the Apocalyptic angel, "Time shall be no more!" It can mingle our Hosannas with those of the heavenly host, and can prostrate itself before the Great White Throne of God, seated though He be, in inaccessible light.

That strangely powerful faculty, so necessary to the speculative scientist and to the practical engineer, so active in working miracles of beauty and holiness in the lives of the saints and in the material edifices erected to the glory of God in their name, manifests itself alike in the canticles of the Saint of Assisi and in the analogies between nature and grace falling so unlaboriously from the lips of his namesake of Sales. Symbolism is poetry, for it is the creative imagination at work. Sometimes it devises a thing or an action or a word with the purpose of symbolizing. Sometimes it accepts an existing thing or action or word, and clothes it with symbolism. In the latter case, the personality of the artificer will shape his work in his own way; and so we may have variant—and even mayhap contradictory, or what to us may appear so—

symbolisms attributed to one and the same thing or act or word.

4. THE ORIGIN OF CHRISTIAN SYMBOLISM

"THE power of symbolism," writes Dr. Heuser in *The Ecclesiastical Review,* "to teach truth and to educate at once mind and heart is attested by the divinely inspired use of it in the doctrinal and moral books of Holy Writ. The highest form of wisdom in the Old Law finds its apt expression only in parables. Later on, at the opening of a New Dispensation, the Eternal Father attests the divine mission, the intimate triune relation of the Messiah, by the symbol of a dove, and the special protection of the Divine Spirit over the newly established Church is symbolized by the tongues of fire . . . and the Church from her infancy . . . imparts doctrine in her ritual and teaches virtue by the silent eloquence of true religious art."

Constantly intermingling with pagans in the necessary relationships of life, the early Christians had to be discreet concerning their religion and its doctrines. "But the baptized slave at the imperial banquet understood the reason why yonder patrician did not spurn his

touch like the rest, from the image that was graven upon the seal of the nobleman's ring'' (Heuser).

Why should slave and patrician alike understand each other thus? The signet-ring of a Christian should, wrote St. Clement of Alexandria (about 215 A. D.) in the earliest mention of Christian symbolism, have an engraving of a dove, or a fish, or a ship, or a lyre, or an anchor, or a man fishing. He takes care to say that Polycrates used the device of a lyre and Seleucus that of an anchor. What pagan could object to such things, or suspect anything religious from them? Yet all of these had their Christian meanings.

The Dove, for instance, symbolized the Holy Spirit by divine choice at the baptism of Christ, and also that simplicity and innocence commended by Our Lord to His Apostles: ''Be ye therefore wise as serpents and simple as doves'' (Matt. 10:16). It recalled also the mission of the dove from Noah's ark.

The Fish symbolized Christ, as we shall see later.

The Ship stood for ''the bark of Peter,'' and symbolized also the voyage of life.

The Lyre was a symbol of Christ, and also, according to Eusebius, represented the human body.

The Anchor symbolized the virtue of hope. In his Epistle to the Hebrews, St. Paul speaks of the promise made to Abraham as "the hope set before us, which we have as an anchor of the soul, sure and firm."

The Man Fishing, said St. Clement, reminds us of the Apostles, who were, by the invitation of Christ, to become "fishers of men" (Mark 1:17).

"Few facts are more striking in the history of early Christianity," writes Farrar in *The Life of Christ in Art,* "than that its records are so largely borrowed from the dark, subterranean places, where martyrs were buried, and the persecuted took refuge, yet that all their emblems were emblems of gladness,—the green leaf, the palm branch, the vine with its purple clusters, the peacocks, the dolphin, the phoenix, the winged genii, the lamb, the dove, the flower."

Considering the finer of the pagan symbolisms as unconscious adumbrations of Christian beliefs, the Christians borrowed with freedom from that source. The peace and gentle sufferance of the martyrs suggested their Divine Master, the Prince of Peace, and "No pagan symbol, therefore, better accorded with their tone of mind than that which represented the youthful Orpheus bending the listening trees

and charming the savage lions by his celestial harmonies. It indicated Christ as the King of Love and Peace, as the Law of life, and the Harmony of the world. Other pagan symbols adopted by Christianity were those of the winged Psyche, the Sirens, and Hercules feeding the dragon with poppy seed. The story of Cupid and Psyche, of which there are several instances, was chosen as the emblem of God's love for the soul'' (Farrar).

Symbolisms were, of course, taken also from the Old Testament. Christ declared, for instance, that His entombment was typified by Jonas. From the New Testament were taken the Lamb of God, the Good Shepherd, and the like.

5. SYMBOLS OF CHRIST

ORIENTIUS, a Christian Latin poet of the fifth century, writes a hexameter line saying that ''The Fish born in the waters is Himself the author of baptism''—that is, Our Saviour. He had been anticipated by Tertullian: ''We little fishes, according to our Fish, Jesus Christ, are born in water, nor have we safety in any other way than by remaining in water.'' Christ trained his fishermen Apostles to be fishers of men. ''In the earliest Christian

hymn known to us, that given by Clement of Alexandria at the end of his *Pædagogus,* Christ is addressed as—

'Fisher of men, the Blest,
Out of the world's unrest,
Out of sin's troubled sea,
Taking us, Lord, to thee.
. . . . . .
With choicest fish good store
Drawing the net to shore.'

"St. Cyril of Jerusalem says that Christ catches us with a hook, not to slay us, but after slaying to make us live" (Farrar).

Christ was also symbolized by the Dolphin, the king amongst fishes. The ancients considered it sacred, and esteemed killing it a sacrilege. It inhabited the purest waters, was an emblem of strength and swiftness, was fond of human society, was patient and valorous, gave loving care to its single offspring.

The fish was an apt symbol of Christ for all of these reasons, but perhaps more than all for the reason that the Greek word for fish, ICHTHYS, contains five Greek letters (I, CH, TH, Y, S) forming initials of Iesous CHristos THeou Yios Soter, which means "Jesus Christ, Son of God, Saviour." "Thus the meaning of the fish-anagram, as we find it upon the walls

of the catacombs, on gems, and later on in the decoration of baptisteries, is simple enough. It stands for the word Christ, which was not to be expressed. It frequently also stands for the Eucharist, as in the following epitaph found in the catacombs: 'Saintly Maritima, thou hast not left the sweet light, for thou didst have with thee [here is inserted the symbol of an anchor between two dolphins] the immortal one who reigns over all, for thy love everywhere preceded thee.' It seems to say that Maritima had been fortified with the holy Viaticum, the hope of the Christian, a fact which was worthy of mention in those troubled times" (Heuser).

Christ was symbolized by the Vine: "I am the vine, you are the branches," and by the Lamb of the Apocalypse. As we have seen already, He was the New Orpheus. Later on, He was symbolized by the Pelican, which legendary lore characterized as feeding her brood, in case of need, with her own blood, as referred to in the Eucharistic hymn *Adoro te devote* (Devoutly I adore Thee), ascribed to St. Thomas Aquinas:

> Pie Pelicane, Jesu Domine,
> Me immundum munda tuo sanguine—

Pelican most tender! Jesus, Lord and God,
Wash my stained spirit in Thy Precious Blood.

In his *Armorie of Birds,* Skelton has:

> Then sayd the Pellican:
> When my Byrdts be slayne
> With my bloude I them revyve.
> Scripture doth record
> The same dyd our Lord
> And rose from deth to lyve.

The fabled Phoenix and the Griffin were such symbols, the former for the most common legend of its rebirth from its own funeral pyre, or from the other legend that, about to die, it went to Arabia and from the nest in which it died another phoenix arose to life; the Griffin, because in its dual body it represented the two natures of Christ united in His divine personality. The Cock symbolized variously Christ, St. Peter, and the preachers of Christ; and similarly the Eagle symbolized Christ as well as the Beloved Disciple.

6. THE CROSS

THIS is peculiarly the symbol of Christ the Redeemer, the "sign of the Son of man," which "shall appear in heaven" (Matt. 24:30). This is the liturgical interpretation of the sign, since the Church sings in the Office of the Holy Cross: "This sign shall be in heaven when the Lord shall come to judge."

Constantine saw it in the heavens on the day before his great victory over Maxentius. Its form was a combination (in use before the event) of an X, through the central point of which passed the elongated shank of P. X is the Greek letter for our CH; P, for our R. The combination therefore gives us the first two letters of the Greek word CHRistos, or Christ. The monogram was accompanied with the legend: "In this sign thou shalt conquer." Constantine had a new standard constructed (the *labarum*) containing, with proud reverence, the monogram-cross he had seen in his vision.

Previously, however, the cross was little used, if at all, as a symbol of Christ. For the Cross was to the Jews a stumbling-block; and to the Gentiles, foolishness. There was no need to parade before pagan eyes a symbol of the thing which to them was most terrible and degrading until its new signification should first be preached in order that it might be correctly understood. This St. Paul did with unique distinction and a challenging *abandon* characteristic of his flaming zeal. If the Cross, the most inhuman of all punishments and withal the most degrading, was an unbelievably hideous thing to the pagan world, and its ambassadors consequently the world's

laughing-stock and "the offscouring of all" (1 Cor. 4:13), St. Paul could retort that the world, with its insane follies, lies, shams, vanities, cruelties and most degrading vices, was an object of similar abhorrence to him: "The world is crucified to me, and I to the world."

But the thing of shame became a sign of triumph. Christ, lifted up on the Cross, draweth all things to Himself (John, 12:32). Julian's presage was correct. The Galilean has triumphed. We perceive His sign everywhere—on churches and altars and tombs; on schools and convents and asylums and hospitals; in private houses, on walls and priedieus; in processions at the head of all, on the bannerets held aloft with solemn joy; in the "Stations of the Cross" and in calvaries; and we see it in many artistic or symbolic forms and heraldic devices. Why enumerate or illustrate such universally known forms as the Greek Cross, the Celtic, the Maltese, the papal, archiepiscopal, the pectoral, St. Andrew's, St. Patrick's? Or the less well-known and less interesting cross potent, or crosslet, or trefflée, and the heraldic varieties? The grand fact shines out of it all that we can say with literal intent what the author of the *Imitation* said metaphorically: "The Cross, then, is al-

ways at hand, and everywhere awaits you" (Book II, chap. 12).

By way of colophon, as it were, to this chapter, let me quote a small portion of the tribute paid by the Anglican, Maitland, (in his work on the *Dark Ages*) to the early mediæval monasteries "as nurseries of art and science, giving the stimulus, the means, and the reward to invention; and aggregating around them every head that could devise, and every hand that could execute—as the nucleus of the city which in after days of pride should crown its palaces and bulwarks with the towering cross of its cathedral." "The towering cross!" "And I, if I be lifted up."

7. SYMBOLISM OF A CHURCH (EXTERIOR)

LET us look at the exterior of a church through the eyes of Hugh of St. Victor (d. 1121). In his *Mystical Mirror of the Church* he considers the material structure as a symbol of the Church which is builded in the heavens of living stones—the saints of God. The chief cornerstone is Christ (Eph. 2:20). The walls signify the Jews and Gentiles converted to Christ. The stones are squared and polished; that is, good Christians are firm and

pure. The cement is charity, binding all into unity of faith and service. The towers are the prelates and preachers of the Church. The cock placed on a rod above the Cross symbolizes preachers, the iron rod indicating their plain simplicity and correctness, the high position indicating that their preachments must be supported by the Cross of Christ.

The hymns in the Office of the Dedication of a Church repeat the symbolism of the stones and the Cornerstone. The following stanzas, taken from Judge Donahoe's *Early Christian Hymns,* will illustrate this:

Jerusalem, celestial Home,
Sweet port of peace divine,
The stones of which thy walls are laid
Are souls of saints benign;
A thousand thousand angels sing
The glories that are thine.

. . . . . .

With many a stroke of shining steel,
With many a sounding blow,
The stones were laid and fitted well
Within thy walls below,
Till, lo, thy glory evermore
Above the stars shall glow.

. . . . . .

From Heaven's high dome, the Lord of Love
The sole-begotten Son,

Came down to build His temple fair,
And be its cornerstone.
He joined it to the stars above,
Till earth and heaven are one.

This general symbolism is well-known. Thus Brooks admiringly declares: "Emerson said that Dante was all wings, pure imagination, and wrote like Euclid. It is truth uttered on the border of inspiration. To Gothic architecture this comment is equally appropriate. The architects of the cathedrals of Paris and Amiens, Chartres and Beauvais, were likewise all wings, pure imagination, and they built like Euclid. To think beautifully about the church triumphant, and to think concretely, as if it actually existed and was to be seen of human eyes, required only a finer sort of vision, a sort typical of the Gothic age. To give a concrete form, in permanent materials, to such thinking; to give the church militant an adequate and sufficiently lovely house, to build with hands, as far as might be, worthily, some suggestion of what was not built with hands, eternal in the heavens; to do some such thing as this was allotted to the latter part of the Middle Ages—before all, to Frenchmen" (*Architecture and the Allied Arts*). But the church structure became, in the course of time, a symbol of our crucified Lord. "Between the choir

and the nave the builders began to insert a transverse nave called a transept. Such an enlargement enabled the congregation to approach closer to the altar ceremonies; only the bigger churches built transepts in the eleventh century. Then the liturgical writers saw in a transept the extended arms of the Cross, and it was in that spirit the thirteenth century transepts were made—their symbolism was posterior. . . . Before long that curving processional path [namely the ambulatory], with radiating apsidal chapels opening from it, was taken to represent the crown of thorns about the Sacred Head'' (O'Reilly, *How France Built Her Cathedrals*).

Notre Dame of Paris illustrates a curious but mistaken extension of this symbolism: ''Notre Dame, because of interruption in its construction, presents an irregular alignment, and it is easy to perceive, as one gazes along its vault, that its choir slants toward the north. Archaeologists have given up the poetic explanation that the slanting choir was symbolic of the droop of Christ's head on the Cross. Nor can the symbol seeker now call the Porte Rouge (an extra door in the north wall of the choir) a souvenir of the spear wound of the Saviour, since if made with such intention, it would

have been placed below the extended arms of the transept'' (O'Reilly, *op. cit.*).

The Cathedral of Albi is, writes Goyau, ''a typical model of a fortified church'' (*s. v.* ''Albi'' in the *Catholic Encyclopedia.*) We can perhaps understand the symbolism conferred on it by O'Reilly (*op. cit.*): ''Its long stark wall strikes the sky in a formidable straight line. The west façade is a massive donjon, 400 feet above the Tarn. No welcoming west portals here, no extended transept arms of sacrificial mercy, no soaring buttress, no leaping pinnacles. Not the love of Christ, 'Do as you would be done by,' seems to have inspired Albi, but the Hebraic spirit of breaking one's enemies' bones, as if the Jehovah of the Old Testament, outraged by the Albigensian blasphemies, here asserted himself in a temple that would forever be a looming menace for heretics.''

By way of contrast, one should read the fourth chapter (''Interpretations'') of Ruskin's *The Bible of Amiens.* For instance, in the center of the west front is the image of Christ to receive the pious visitor. There are six Apostles on His right hand and six on the left. The major prophets are there also, Isaias and Jeremias on the left, Ezechiel and Daniel on the right, while the twelve minor prophets are

seen along the whole façade: "And the entire mass of the front is seen, literally, as built on the foundation of the Apostles and Prophets, Jesus Christ Himself being the chief Cornerstone. Literally *that*; for the receding Porch is a deep 'angulus' and its mid-pillar is the 'Head of the Corner.' . . . The voice of the entire building is that of the Heaven of the Transfiguration." He notes that Moses and Elias are not here, and continues: "There is another and a greater prophet still, who, as it seems, is not here. Shall the people enter the gate of the temple, singing 'Hosanna to the Son of David,' and see no image of his father, then?—Christ Himself declare, 'I am the root and offspring of David,' and yet the root have no sign near of its Earth? Not so. David and his Son are together. David is the pedestal of the Christ." And so the intelligent and sympathetic comment continues, much too lengthily for further quotation here.

The innumerable symbolisms caught, not in the amber, but in the delicately chiseled stones, the glowing windows, the wondrous iron traceries, of the mediæval cathedrals, can only be hinted at by the slight quotations given here. We are tempted to repeat the thought of Carlyle in the chapter on Symbolism in his *Sartor Resartus*: "It is in and through Symbols that

man, consciously or unconsciously, lives, works, and has his being; those ages, moreover, are accounted the noblest which can the best recognize symbolical worth, and prize it the highest. For is not a Symbol ever, to him who has eyes for it, some dimmer or clearer revelation of the Godlike?"

And the Middle Ages would justify the view of Ruskin expressed in his *Stones of Venice:* "Symbolism is the setting forth of a great truth by an inferior and imperfect sign (as, for instance, of the hope of the resurrection by the form of the phoenix); and it is almost always employed by men in their most serious moods of faith, rarely in recreation. Men who use Symbolism forcibly are almost always true believers in what they symbolize." He is contrasting, in the second volume of that work, Personification (such, for instance, as Spenser employed it in the *Faerie Queene*) with Symbolism, and declares that the former "is, in some sort, the reverse of Symbolism, and is far less noble."

8. CHURCH BELLS

NAPOLEON was attending the Council of State on a certain day when the subject of religion was under earnest discussion. "Last

evening," he said, "I was walking alone in the woods, amid the solitude of nature. The tones of a distant church bell fell on my ear. Involuntarily I felt deep emotions—so powerful is the influence of early habits and associations. I said to myself, 'If I feel thus, what must be the influence of such impressions upon the popular mind?' Let your philosophers answer that if they can. It is absolutely indispensable to have a religion for the people."

But what have bells to do with religion? Napoleon must have heard many other kinds of bells than those which do duty in the church or its steeple.

Moreover, bells were not invented by or for the Church. In one form or another, but always doubtless very small in size, they were known to the ancient Chinese, Hindus, Babylonians, Greeks, Romans, and were used for a variety of purposes.

Nevertheless, bells grew to their present great size and beautiful tone solely under the inspiration of the Catholic Faith. The names associated with their history are those of churchmen and saints, who legislated for their church uses, prescribed wonderfully beautiful ceremonial for their blessing, endowed them with Christian symbolism, provided both shel-

ter and eminence for them in exquisite round towers, steeples, belfries, and campaniles.

It is the province of a bishop to bless the church bell, and the ceremony is solemn and stately, lengthy and impressive. The bell is washed and anointed, sprinkled with holy water, marked with crosses, incensed. As a rule, it is adorned with the figure of some saint to whose special honor it is dedicated, and it is provided with a suitable inscription. It is thus properly honored. For, as one old inscription tells us, it praises God, calls on us to praise Him, announces and welcomes and makes gladsome the Sundays and Feasts of Holy Church, warns the living and laments the dead.

The living hear it daily at morn, at noon, at eve, and reverently recall the Incarnation of the Son of God. In Catholic lands the devout interrupt their work or play to do this. Millet's "Angelus" comes to mind, and Joaquin Miller's verses on the Mission Bells of California celebrate the twilight bell. An hour later, the *De Profundis* bell asks us to pray for the dead. In 1736, Clement XII granted an indulgence for this.

Bells have attracted to themselves much poetical treatment and much legendary lore. One illustration of the former may be found

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in Lowell's verses entitled "An Incident of the Fire at Hamburg." Another, dealing also with a fire, is found in Dyer's *Church Lore Gleanings:* "On the eve of the feast of Corpus Christi, the choristers of Durham Cathedral ascend the tower, and in their surplices sing the Te Deum. This ceremony is in commemoration of the miraculous extinguishing of a conflagration on that night, A. D. 1429. The monks were at midnight prayer when the belfry was struck by lightning and set on fire; but although the fire raged all that night, and until the middle of the next day, the tower escaped serious damage, and the bells remained uninjured; an escape that was attributed to the incorruptible St. Cuthbert." But we must leave the entrancing topic of bells, to enter into the church itself.

9. THE SYMBOLISM OF MERE SIZE

IT IS true that a symbol is a symbol, whether large or small. Does it follow that largeness, amplitude, grandeur, such as that of a great cathedral, adds nothing to the emotional side of symbolism?

"Grandeur," wrote Charles Kingsley in *My Winter Garden,* "consists in form, and not in size: and to the eye of the philosopher, the

curve drawn on a paper two inches long, is just as magnificent, just as symbolic of divine mysteries and melodies, as when embodied in the span of some cathedral roof."

But the eye of another philosopher saw things somewhat differently. Writing his *Philosophical Inquiry into the Origin of our Ideas of the Sublime and Beautiful,* a work regarded by Dr. Johnson as a model of philosophical criticism, Edmund Burke contended that: "To the sublime in building, greatness of dimension seems requisite; for on a few parts, and those small, the imagination cannot rise to any idea of infinity. No greatness in the manner can effectually compensate for the want of proper dimensions."

Here Burke uses the word "imagination," declaring that smallness would prevent its "rise to any idea of infinity." That seems to be the thought of Lowell in *The Cathedral* when, having yielded a due meed of praise to the finished character of Greek architecture, he turns to the Gothic Cathedral:

> But ah! this other, this that never ends,
> Still climbing, luring fancy still to climb . . .
> Imagination's very self in stone!

Smallness here would be inadequate to aid the

imagination in its upward rise, nor would it feel how

> Solemn the deepening vaults . . .
> Solemn the lift of high-embowered roof.

Nor is this view weakened by what Headlam has to say about the size of the Cathedral in his *The Story of Chartres:* "The nave exceeds in width any in France or Germany. Its width, as also its length, which is short in comparison with the other parts of the Cathedral, was determined, as we have seen, by the position of the two towers. In height, it falls short of the naves of Bourges and Amiens, and of Beauvais, which out-rivalled even its sisters, and fell in the moment of its mad success. But it is an unprofitable business, this comparison of cathedrals. One is not less beautiful because another is of larger dimensions, nor less perfect because another is more uniform." This is said merely by way of comparison; for, of course, all of the cathedrals mentioned or referred to are of very great bulk.

Nor is the contention weakened by the declaration of Bishop Shahan: "In itself it is a matter of little importance whether the church be a small and poor one or the highest work of human power. The God of majesty and love sheds about Him His own sufficient splen-

dor, is forever surrounded by His ministering angels.'' For he continues immediately: ''But the Catholic heart rejoices when it can exhibit in some less ignoble way its gratitude for the Incarnation and the Redemption, for the saving mercies of Christ's Passion and the infinite love of His constant presence . . . This can only be done where multitudes dwell and are able by concerted effort to raise a temple that shall not be unworthy of the majesty, the beauty, and the goodness of God.'' And he seems almost to be commenting, consciously and adversely, on Kingsley's view, in these words: ''Now, man is so made by nature that in order to call forth all his finer gifts and better qualities, he must see before him a great sign, some public symbol of the purpose that is in his heart. An occasional philosopher may move on through life dwelling always in the clear but cold light of the intellect. For several reasons the majority of mankind are not like such solitary thinkers. In the government of men, as on the battle-field, there is always some symbol around which the multitudes rally . . . that is full of revelation and inspiration for all who see it or hear it. In such signs and symbols man overleaps easily the long road between his thoughts and their execution, between his grandiose plans and their still more

grandiose fulfilment. In such signs and symbols space recedes and time runs into eternity. . . . In Catholicism every church is such a symbol of religion." (Shahan, "Why We Build Beautiful Churches," in his volume entitled *The House of God.*)

10. THE CHURCH DOOR

JAMES RUSSELL LOWELL employs a curious metaphor in *The Voyage to Vinland.* He wishes to describe a "discomforted" man who came as guest to a yuletide feast,—

Silent, lone-minded, a church-door to mirth.

That is one view, indeed, of a church-door, namely that it symbolizes a certain kind of religious melancholy, that it shuts out joyousness and opens to dulness, moroseness, depression of spirit. An admirer of the Puritans, Lowell seems in one phrase to have summarized their religious spirit.

Another view, however, was that of the mediæval church-builders, who designed it to be an *Open-sesame* to an esthetic feast. And what a feast! The wonderful stained glass—a joy thenceforward for ever to the master-workers in glass; the sculptures, at whose feet never-ending series of artists sit entranced;

the architecture, Gothic creation of the Middle Ages,—

> Still climbing, luring fancy still to climb,
> As full of morals half-divined as life,
> Graceful, grotesque, with ever new surprise
> Of hazardous caprices sure to please.
> Heavy as nightmare, airy-light as fern,
> Imagination's very self in stone!

That is Lowell's thought when suddenly confronted with the grave but withal joyous exterior of a cathedral with its "hazardous caprices *sure to please*"; but when he has entered the portal, he sees the aisles that remind him of glorious forest-walks,—

> the lift of high-embowered roof,
> The clustered stems that spread in boughs disleaved,
> Through which the organ blew a dream of storm.

No wonder the impression made upon his esthetic sense was so powerful, coming, as he says,—

> Fresh from the realm of deal and paint,
> Or brick mock-pious with a marble front.

What did the church-door open upon? A static delight in walls, in windows, in columns, in aisles, in roof, in sculpture, in stained glass,

in beautiful mosaics, in exquisitely carved marble and wood-work, in wondrously hammered gold and silver and iron, in exquisite laces and tapestries, in medallions and cameos and paintings and illuminations of altar-cards —where shall the catalogue have an end? Such were the delights that may be styled *static.* But the *potential* delights could be there also —the organ that blew its dream of storm through the echoing nave and arches and high-embowered roof, the choral music of plainsong, the pageantry of processions following the leadership of him who held aloft the Cross and led it from monastery to minster, the lights shining like stars in the sanctuary and upon the altar, and, crowning all this work of preparation, the majestically comforting drama of the Mass.

But the eye was not filled with seeing. It sensed, as one might say, a fuller measure of spiritual appreciation by means of the symbolism inherent in, or traditionally associated with, both the functions of the actors in the sacred drama and the innumerable intimations of spiritual truths in every part of the ceremonial and of its local setting. Nor was the ear filled with the hearing of music, however artistically inspired or emotionally rendered, but rather with the hymns and sequences of

poets, the deathless psalms of David, the variously differentiated Prefaces, the divine message of the *Pater noster*. One heard not alone the rejoicings of Christian Saints in the finely-modeled texts of Mass and Divine Office, but as well the visionings of the prophets of old, the songs of victory of Israel's great leaders and captains and kings—a verbal mosaic changing daily throughout the year. And the divine liturgy retains to this day some interesting relics of the olden time when the earliest essays at dramatic art as expressed in miracle and mystery plays were under the patronage and direction of the Church and were performed within the church precincts.

It should be hardly necessary to point out that all this vast complex of intellectual, moral, religious and esthetic activities made, not for gloominess, but for a joyous appreciation of that religious sense of which these varied activities were begotten. So far as religion could make it so amid overweighting handicaps, the Christendom of the Middle Ages was assuredly "merrie."

The Reformation came—and with it came a change in the spirit of the scene. It is not necessary to descant upon this epochal disturbance and the resultant loss of joyousness, save to point out that on all sides we now per-

ceive the tendency to restore to the churches of our separated brethren the embellishments of the various arts that minister to the joy of life. As the rising economic status of Catholics permits, our churches also strive to embody ancient and mediæval and symbolism and estheticism.

More and more do the church-doors open to a bright and joy-inspiring interior. The chapters in this volume will attempt to describe some of the things which many of us take for granted because of our association with them from infancy onwards, but which others nevertheless may find matters for interested inquiry.

II THE INTERIOR

Blessèd the natures shored on every side
With landmarks of hereditary thought!
Thrice happy they that wander not life long
Beyond near succor of the household faith,
The guarded fold that shelters, not confines!
Their steps find patience in familiar paths,
Printed with hope by loved feet gone before
Of parent, child, or lover, glorified
By simple magic of dividing Time.

—LOWELL: *The Cathedral.*

11. SYMBOLISM OF A CHURCH (INTERIOR)

AGAIN according to Hugh of St. Victor, the church-door symbolizes Christ: "I am the door. By me, if any man enter in, he shall be saved: and he shall go in, and go out, and shall find pastures" (John, 10:9).

The glass windows are the Holy Scriptures, which keep off the wind and rain of hurtful things, and which let in the brightness of the Sun of Justice.

The pillars are the Doctors of the Church, who sustain the Church of God by their spiritual doctrine. Similarly, the beams are those who in any way support the Church spiritually.

The altar is Christ. Its linens and ornaments are the saints (Isa. 49:18). The steps leading up to it are the Apostles and martyrs of Christ, who have shed their blood for the love of Him—as the Bride says in the Canticles: "The going up (is made) of purple" (Cant. 3:10). It symbolized also Jacob's ladder, the top of which touched the heavens.

Other details are given by Durandus in his *Rationale Divinorum Officiorum* (Explanation

of the Divine Offices). He likens the arrangement of the interior of a church to the human body. The chancel or sanctuary, where the altar is placed, represents the head; the transepts, the arms and hands; the remainder, the rest of the body; the Holy Sacrifice, the vows of the heart. The four walls indicate that the Church is built on the doctrine of the four evangelists. The height represents courage; the length, fortitude; the breadth, charity. The foundation stands for faith; the roof, for the charity that covers a multitude of sins; the door, obedience ("If thou wilt enter into life, keep the commandments"); the pavement, humility ("My soul hath cleaved to the pavement," Ps. 118:25). The choir (which he derives from *chorea,* or from *corona)* recalls that the early Christians stood like a crown about the altar; and the antiphonal choirs represent the angels and the spirits of the just mutually exciting each other to sing God's praises. He notes that others derive *chorus* from *concord* or charity, without which we cannot sing with the spirit. The apse signifies the laity joined to Christ and the Church. The pulpit is the life of the perfect. The lamp is Christ, the Light of the world (John 8:12)—and so on.

One may be tempted to smile at such elaborate interpretations, partly because of their

multitudinous detail, partly because of their intricate ingenuity. One apologetically interesting feature is the constant reference—not always indicated in the present condensation—to the Old and the New Testament. The Middle Ages were not ignorant of the Bible, but rather knew it, we may well conjecture, very thoroughly. We may perhaps recall, therefore, the warning of Mrs. Jameson when, in her *Legends of the Monastic Orders,* she considers the legends placing St. Francis of Assisi in relation to the lower animals: "And here," she says, "we must pause for a moment. The last subject will probably excite a smile, but that smile ought to be a serious smile,—not a sneer; and I cannot pass it over without remark." Her remark is beautiful and appropriate, but too long for quotation here. St. Francis was accustomed to call all living things his brothers and sisters. Childish? No, childlike. Or childish in the sense of Father Faber:

O Jesus, Jesus, dearest Lord,
  Forgive me if I say
For very love Thy sacred Name
  A thousand times a day.

The craft of this wise world of ours
  Poor wisdom seems to me:
O Jesus, Jesus, I have grown
  Childish with love of Thee.

Durandus evidently loved the beauty of God's House and the place where His glory dwelleth. Instead of breeding contempt, his familiarity with it was that of the lover gazing without boredom on the charms of his beloved, and seeing them only in a golden glow of enthusiastic fancy. No harm assuredly will result to anyone who imitates the pious Bishop's custom of looking on everything connected with the service of his Master as a reminder of the obedience and love which are His due.

We shall be less inclined to smile at the minute symbolisms of the Middle Ages, if we reflect that only fourscore years ago Neale and Webb, two Anglican scholars, lovingly translated into English the First Book of the *Rationale* of Durandus (in 193 pages), furnished the translation with a closely printed Index of five pages and with an Index of Biblical Texts quoted or referred to in that First Book—an Index covering over three hundred texts from forty-four Books of the Bible.

It is but twenty-five years since Passmore's English rendering of the Third Book (183 pages) appeared, with a Foreword noting that six more of the eight books of the *Rationale* were still untranslated. "This means," said Passmore, "that the greatest and most beautiful, perhaps, of ancient works on the worship

of the Catholic Church is inaccessible to any but readers of the Latin tongue." Passmore also was an Anglican.

Finally, we need but refer to the work of Isaac Williams entitled *The Cathedral.* He symbolizes, in fairly lengthy verse, even as Durandus did in brief Scriptural prose. For instance, to Williams the three doors of the Western Front symbolize respectively Repentance, Obedience, Faith; the North Porch, "the Church in Hope"; the South Porch, "the Church in fear"; the steps to the Choir, The Litany; the Screen, *Disciplina Arcani;* the Lady Chapel, "The Song of the Virgin"; the Pillars of the Nave, the patriarchs and prophets; those of the Choir, the Apostles; the Western Window, the Nativity; the Eastern, the Crucifixion; the side windows, the Doctors of the Church. In his Advertisement he, as an Anglican, naturally refers back to George Herbert: "Hints of the kind," he admits, "may be gained from Herbert's 'Temple,' where he attaches moral and sacred Lessons to the 'Church windows' and 'Church floor.' And it has been suggested by the author of 'The Excursion,' in his Preface to that work, that his Poems might be considered as capable of being arranged as the parts of a Gothic Church, of which the minor pieces might be

'likened to the little cells, oratories, and sepulchral recesses.' The principle indeed of sacred associations of this nature comes to us with the very highest authority, by the constant use of it throughout the whole of Scripture, from the Tabernacle in the Wilderness, which served for an 'example and shadow of heavenly things,' to the fuller application and extensive unfoldings of the same symbolical figures in the book of Revelation. And, indeed, the practice is hallowed to us by the use of our Lord Himself, Who, from the pouring out of water on the great day of the Feast of Tabernacles, took occasion to speak of the Holy Ghost, and likened a door (presented to their eyes as is supposed in the precincts of the Temple) to Himself; and made bread, and the water of the well, significative emblems of things heavenly and divine. And indeed, if we may say it with reverence, it was the characteristic of our Lord's teaching, to draw moral and religious instruction from visible objects."

12. CHURCH WINDOWS

THE utilitarian purpose of glass in a window is to permit light to enter into an opaque structure. But the Church, always a foster-mother of the fine arts, clothed a com-

mon need with inspiring dignity in the colored glasses of her mediæval guilds. Herein, as elsewhere, she exhibits herself as a most devoted lover, with King David, of the beauty of God's House and the place where His glory dwelleth. And therefore Day, in *Windows,* properly says: "In Europe, stained glass was the nursling of the Church, and takes accordingly, in the main, ecclesiastical shape; so much so that the study of Gothic glass resolves itself into the study of church windows."

While from the ninth to the sixteenth century this art made amazing progress to a perfection some of the secrets of which have been lost to the more modern art, efforts towards this elegance of purpose began much earlier; for Prudentius, born in the year 348, spoke of windows in a Constantinian church as "shining like the flowers of spring."

In the desire to decorate the House of God, beauty could be its own excuse. Nevertheless, the Church always seeks to combine beauty with religious instruction and emotion, and accordingly the simple colored mosaics of the earlier windows were gradually succeeded by "painted" windows—glasses that represented episodes in the lives of Christ, Our Lady and the Saints. While the innumerable sculptured figures of scriptural personages and of sym-

bolic devices in the façades of churches constituted a sort of *biblia pauperum* or poor man's Bible, which whoso ran might easily read; the painted windows shone within the churches to a similar end, but with a more moving and delightful splendor, giving a cheerful illumination to the eyes alike of the body and of the mind:

The painted windows, freaking gloom with glow,
Dusking the sunshine which they seemed to cheer.

The lines just quoted from Lowell's *Cathedral* are more accurately descriptive than those which are quoted so often from Milton's *Il Penseroso:*

And storied windows richly dight,
Casting a dim religious light.

It is true that stained glass dims the light somewhat, and that in some churches, like the Cathedral and the Church of St. Ouen in Rouen, the obvious—and highly successful—effort of the artists in glass was to let in perfect floods of light. The purpose of colored glass was not to dim the light religiously (in Milton's conception) but rather (in Lowell's view) to cheer the sunshine which they could not help dusking.

At this juncture it is not inappropriate to mention a beautiful symbolism expressed, although not originally conceived, by Archbishop Ryan of happy memory. He compared the doubts, difficulties and objections of Protestants in respect of the Catholic Church, to the impression given by the leaded frames enclosing the heavy and dark pieces of mosaic in a stained glass window as looked at from without. Those who enter the Church, however, perceive immediately how exquisitely the sunshine of truth makes the dark mosaics blaze with glory and knit together, not into a kaleidoscopic pattern of haphazard tints and pieces, but into an intelligible design of divine truth. Beauty becomes the *splendor veri.*

The Cathedral of Chartres is supposed to be the greatest enduring monument to the skill of the mediæval guilds of workers in glass. It is that cathedral which gave the title to Lowell's most ambitious poem. He deems the gold well-spent that strove to make it, as he says, "beautiful with piety" in its glorious windows:

I gaze round on the windows, pride of France!
Each the bright gift of some mechanic guild,
Who loved their city and thought gold well spent
To make her beautiful with piety.

The windows constitute only one feature of its beauty, indeed, but what a feature! Cecil Headlam makes the reckoning: "One hundred and twenty-four great windows, three great roses, thirty-four lesser roses, and twelve small ones! And in these are painted 3889 figures, including thirty-two contemporary historical personages, a crowd of saints and prophets in thirty-eight separate legends, and groups of tradesmen in the costumes of their guilds. This is the national portrait gallery of mediæval France! It is one of the most precious documents of mediæval archæology. It is one of the most rich and poetical applications of symbolic art." It is not to be wondered at that he should thereupon comment: "Amazing, unspeakable are the glories of this unrivalled treasure of stained glass." I may not quote further, but must refer readers who desire a detailed account and estimate to his work entitled *The Story of Chartres* (pages 150-181).

The sixteenth century witnessed the birth of the Reformation—and for two centuries thereafter nothing worthy of mention was achieved in this wondrous art. Here, as in so many ways elsewhere, the Reformation simply destroyed both art and religion. Says a writer in *The Homiletic Review* (April, 1924, page 272): "The widespread destruction of the

Reformation included many of the finest windows, their fragile beauty forming an immediate target for mobs of fanatics, whose opposition to all forms of decorative art brought about a long period of inactivity along such lines." It is a pleasure to read these words in a Protestant monthly magazine, and at the same time to note how Protestant churches are more and more endeavoring to add some beauty to themselves by expensive illustrations of the modern art of decorative window-glass. But the Church of the Ages has always been the home, as well as the inspiration, of religious art in all its varied forms.

I have referred to the windows in the Cathedral of Chartres. They furnished Hilaire Belloc with a telling comparison in his reply to a vitriolic attack by Dean Inge on the Catholic Church, in January, 1924: "You are like one examining the windows of Chartres from within by candlelight and marveling that any man finds glory in them; but we have the sun shining through. . . . For what is the Catholic Church? It is that which replies, co-ordinates, establishes. It is that within which is right order; outside, the puerilities and despairs. It is the possession of perspective in the survey of the world. It is reality."

13. CHURCH CEREMONIAL

THE ceremonial of the Church, surrounding and interpreting and emphasizing all of her countless ministrations in behalf of the souls of her children, is the most obvious fact in their spiritual lives. It is also their teacher in the things of God, and is properly esteemed by them. And yet in their promiscuous secular reading, possibly in conversations held with their non-Catholic friends, the motives lying behind that ceremonial, the value it possesses in symbolizing the spiritual facts it seeks to bring home to them, may be questioned and denied.

We shall not attempt here, however, any new defense of that flowering of the Christian life which is found in the Church ceremonies. The twentieth century of the Christian era would prove to be a very late day for undertaking a vindication of the wisdom of the Catholic Church in the creation and the jealous conservation of her marvelously beautiful liturgy and her impressive and instructive ceremonial.

For the truly Catholic heart, also, such a vindication was assuredly never anything but superfluous; and the declaration of St. Theresa, that she would gladly lay down her life in defense of the least of the Church's

ceremonies, only emphasizes the sentiment of veneration for those ceremonies which, consciously or unconsciously, shapes the attitude of mind and heart of the true Catholic for every detail of the external worship of the Bride of Christ.

Such vindications have nevertheless been made, from time to time, by Catholic pens, notably by that of Dom Guéranger in his great work on *Les institutions liturgiques,* for the reason that the whole vast and intricate scheme of ceremonial worship has been attacked by various opponents, both within and without the pale of the Church, in various ways and for various and, in some instances, for quite curious reasons.

It would carry us too far afield to chronicle the pseudo-reforms analyzed and refuted by Dom Guéranger. It will suffice merely to refer to a few very clear instances. The iconoclasts stripped her temples of the images of her saints; the Puritan mobs threw down the rood-screens, broke into fragments the painted windows, whitewashed the glowing walls; on the façades of her churches erected to God and His glory the French infidels painted, in black and inartistic forms, their lying legend of Liberty, Equality, Fraternity.

To such rather crudely and grossly conceived

attacks the Church replied by the indefatigable restoration, wherever this was possible, of all that had been so ruthlessly defaced or destroyed. But the subtler attacks were made from pulpits and presses. She found her motives and methods misconceived and maliciously misstated. And there, in that very respect in which she deserved best of humankind—if we look on her activities with merely human eyes—namely in her educative and culturing ceremonial, she was libeled and slandered. That ceremonial, it was asserted, was either a relic of paganism that served to indicate a really pagan origin for the Church (thus the Rev. Dr. Conyers Middleton, whose name and methods have been forever caught in the lucent amber of Dr. Challoner's essay), or was but a shrewdly forged weapon for overwhelming the impressionable minds of barbarian peoples (as Mr. W. J. Henderson, the lay musical critic, would have it in his *Story of Music).*

To still other critics, all this symbolic, inspiring, devotional and educative ceremonial was but mummery—an overlaying of the eternal verities with a patchwork of human institutions and idle vanities—or was a snare for securing, by mystery and incantation, the adhesion of minds not sufficiently amenable to plain argument and simply stated truth. Be-

hind such a flimsy structure of tinsel and trumpery (as the critics thought), and nevertheless buttressed by it as by a Rock of Gibraltar, sat enthroned in high state—to the everlasting despair of the "philosophers"—that inexplicable spirit of Catholic Christianity which, surviving the manifold enginery brought to bear against it by paganism, heresy, schism, atheism, agnosticism, Modernism, has never manifested more buoyant and assured vitality than in our own day.

14. CEREMONIAL VINDICATED

THE previous chapter has presented very briefly and summarily the story of the attacks made upon the whole idea and structure of the Church's ceremonial. That ceremonial has brilliantly survived all the variously-conceived enginery of warfare against it. We may still more briefly notice now the logical basis upon which it rests.

If to the cruder attacks of destroying mobs the Church replied with quiet renewals of ecclesiastical buildings and patiently careful restorations of damaged walls and broken windows and defaced statues, to the subtler attacks of pretentious sophistry the Catholic apologist replied with calm and reasoned argument. For

instance, with what design (he very naturally asked) did God Himself direct or sanction the minutest details of Jewish tabernacle and ceremonial? Did He employ these means in order "to overwhelm the impressionable minds of an ignorant people" (in the phrase of Henderson)? But apart from the *argumentum ad hominem,* what philosophic analysis of the constitution of human nature fails to justify—say rather, fails to prescribe, as it were by a necessity of the case—a resort to that ceremonial which is as fundamentally the sign of an idea as any spoken word could be; which symbolizes abstract truths quite as well as, and sometimes even more efficaciously than, laboriously coined terms of philosophy itself; which can address certain energetic faculties of man to which speech has no access; which can stir depths of emotion, of reverence for divine things, of pathos and love and hope and fear, such as no ably reasoned argument could ever plumb?

Again, there was the argument of congruity. Pure spirits, such as the angelic host, can worship God by the exercise of their twin faculties of intellect and will. They have, indeed, no other means for worship. But man, made a little lower than the angels, has other faculties, not one of which should be exempted from its

own due tribute of adoration and service of its Maker. If in that great litany of blessing, the Canticle of the Three Children in Daniel, all the works of the Lord—the sun and moon and stars, the rain and the dew, the ice and the snow, the hills and the mountains, the springs and the deep waters, every blade of grass and all the fruits of the earth, all the inhabitants of air and of sea, all the denizens of earth and of heaven alike—are called upon to bless the Lord; and if, in different phrase but with a common intent, the Psalmist (Ps. 148) invites all creation to a similar service of praise and acknowledgment, why should not every faculty of man, whether physical or spiritual, dedicate itself in public worship to that same surpassing theme and, in so doing, exalt and sanctify and purify itself?

Then there was the argument from experience. The ceremonial of the Church was found to possess a wondrous power in preparing men for the reception of divine grace, since it could raise up the minds of the faithful, like the *Sursum corda!* of the Preface, to a contemplation of the highest verities of religion and could inflame their hearts with a compelling ardor of devotion to the service of God *(cf.* Sixtus V, Const. *Immensa,* 22 January, 1588). Cardinal Bona expresses the same thought more fully

when, in granting that the ceremonies possess of themselves no perfection or sanctity, he still points to the obvious fact that by their means the soul is aroused to a veneration of sacred things, the mind is raised up to heavenly concerns, piety is nourished, charity is inflamed, faith increases, devotion is strengthened, religion is conserved, and the true faithful are contradistinguished from the pseudo-Christians and from the heterodox bodies and societies *(De divina psalmodia,* c. 19, sec. 3, no. 1).

In presenting here in so summary a form the argument in favor of ceremonial, no new method of defense has been given. What has been stated might well seem to lie upon the very surface of things—so much so, that in one fashion or another, ceremonial has begun, in our own times, to win back a part of the prestige which was repudiated by the Reformers. Their churches seem to regret that repudiation more and more, and to look with kindlier eye on the venerable rites of the Church of the Ages.

15. THE CEREMONIAL AS A TEACHER

THIS ceremonial function, implicit in Cardinal Bona's argument already stated, deserves fuller illustration.

The ceremonial teaches the sacred ministers of the Church the grand lesson of *Sancta sancte* —namely, that holy things must be treated in a holy manner. Again we confront a human fact needing a frequent reminder to correct and admonish it. This human fact is that even the careful administrator of important concerns and great interests may grow unconsciously callous because of the deadening power of perpetual wont. In a hundred subtle but stirring ways the ceremonial utters its own gentle reminders of zeal in the service of the Lord, its own warnings against the spirit of custom and routine.

The prayers replete with unction, the incense, the inclinations of the head, the crossing of hands, the blessings, the genuflections, the sacred vestments dowered each with a prayer expressive of its symbolic meaning—all these speak again and again to mind and to heart, encouraging zeal, inflaming devotion, interpreting human needs into human expression, and enveloping every sacred activity with an overwhelming sense of the nearness of that God who is being worshiped and of His divine sanction of ministers and of ministry.

If to the cleric the ceremonial speaks this language of devout reminder, to the faithful who attend the religious function it gives in-

struction both in human and in divine things. "Catholics in general," wrote Matthew Arnold in his *Mixed Essays,* "feel themselves to have drawn not only their religion from the Church, they feel themselves to have drawn from her, too, their art and poetry and culture."

The statement is correct. While religious truths were thus made more concrete, the fountains of religious emotion and reverence made more sensible to heart and feeling, the lesser but still important gains alluded to by Arnold were fruits of the elaborate ceremonial of the Church and of its ornate setting in the manifold artistry which embellished the churches. Andrew Lang has shown how the mere material structure of the Scottish cathedrals, with their representations of religious history appealing daily to the populace from painted windows, from sculptured walls, from pictured ceremonial, taught that populace a fundamentally desirable culture; and, before him, Ruskin had enlarged on the "sermons in stone" of Catholic architecture.

It is, however, with the religious instructiveness of the ceremonial that Catholics are principally concerned. What a cathedral could silently do to impart religious instruction, Ruskin has well illustrated in his fourth chapter *(Interpretations)* dealing with the "Bible

of Amiens." This "Bible" is not a manuscript or printed copy of the Sacred Scriptures. It is simply the great cathedral of Amiens, presenting, with a multitude of figures and of symbolisms, the story of God's dealings with man, in sculptured stone instead of with easy pen. Such religious monuments of architecture are something more—they are *Biblia pauperum* in imperishable stone.

While all this is true, we meet here a higher truth. Despite its educative realism and symbolism, a cathedral is to the living ceremonial which it enshrines, only what the cold lava of Vesuvius is to the same mountain in active and splendorous eruption.

Let us briefly illustrate this assertion. The ceremonies of High Mass, for instance, constitute a sacred drama, of which the revelation vouchsafed to St. John in Patmos was but a prophetic glimpse: the singing of the *Sanctus, Sanctus, Sanctus;* the prostrations of the four-and-twenty Ancients; the white vestments wherewith they were clothed; the golden vials full of odors, like to the incense symbolically used at Mass, and suddenly, in the midst of all, "a Lamb standing, as it were slain" (Apoc. 5:6). Other special ceremonies, also, illustrate with great vividness the teaching power of the liturgical functions; for instance, the gradual

darkness of the Holy Week service called thence the Office of Tenebræ, the gorgeous pageantry of Holy Thursday, the funereal black of Good Friday, the ineffably pathetic ceremony called the Adoration of the Cross, the triple-voiced singing of the Passion interrupted by the harsh clamors of the *Turba* representing the Jewish mob, and so on.

All such things are clearly of extraordinary power as teachers of sacred history and as inculcators of the appropriate sentiments of devotion born of that history. But whether it be the great central fact of the liturgy—that Sacrifice of the New Law at whose Altar we are nourished with the Bread of Angels—or merely a blessing of those fruits of the earth which are meant to sustain the life of the body, the ceremonial teaches everywhere the dependence of men upon their Maker, inculcates everywhere the duty of prayer, of love, of adoration, of service.

16. THE SYMBOLISM OF CANDLES

"PEOPLE sometimes wonder," said a cultivated Catholic to me recently, "why candles are still used in church, when gas and electricity give so much better light." It was an implied query, not a complaint. But it seemed

a far-off echo of the criticism addressed to St. Jerome in the fourth century by the heretic Vigilantius, that great numbers of candles were lighted in church even while the sun was still shining.

It is really not trivial to recall here Joe Miller's classical query, "Why does a miller wear a white hat?" His jocose answer, "To keep his head warm," is inadequate. An additional reason might be that the miller wished to keep the fine white dust out of his hair.

Candles, too, may have other uses than their original one of illumination. King Alfred, for instance, measured time by them, enclosing them in horn lanterns so that the wind should not make them burn irregularly. Sometimes the old monks colored them variously or indented them at regular intervals, and could thus see to read and could also estimate the time spent in reading.

St. Jerome gave another reason. He told Vigilantius that candles were lighted at the Gospel not to dispel darkness, but to express Christian joy. For the Church adds beautiful symbolism to many of the objects employed in her services. Why not? The Divine Teacher trained her in most effectual pedagogy. "Men," He said, "do not light a candle and put it under a bushel, but upon a candlestick,

that it may shine to all that are in the house. So let your light shine before men, that they may see your good works, and glorify your Father who is in heaven" (Matt. 5:15, 16).

The myriad-minded Shakespeare seems to have caught the symbolism of that lesson. Approaching her home in the darkness of late evening, Portia saw, while still afar from home, the candle's light gleaming in her hall, and made the Scriptural application: "How far that little candle throws his beams! So shines a good deed in a naughty world." She personifies the little candle, as if it were an alert watchman—"his" beams, she says.

Still another symbolism! They are consumed in the service of others. "Thus," said a spiritual director at St. Sulpice, "should the priest be like a candle, consumed wholly in the service of other people."

They are also emblematic of the clear light of faith, the aspiring gleams of hope, the burning zeal of charity; of innocence, as when the baptized catechumen is given a lighted candle; of good example, as in Our Lord's comparison already quoted; of Christian joy, as St. Jerome pointed out; of fervent, continuous prayer, as when the devout, having knelt at a shrine, light a votive candle before departing; and, finally,

of Our Lord, the "Light of the world" (John 9:5).

While candles had been used by the pagans in their worship, they are in themselves indifferent things. The Church, a wise Mother of souls, endowed them with new spiritual meanings undreamt of by Jew or pagan.

17. SACRED VESTMENTS AND LINENS

AT HOLY MASS, the Church adorns the priest, the chalice and the altar with vestments and linens replete with spiritual significance.

Having first washed his hands, the priest kisses the amice (a rectangular piece of linen with two strings attached), rests it a moment on his head, then places it on his shoulders and ties the strings around his body. It represents the "helmet of salvation" spoken of by Isaias (59:17) and St. Paul (Eph. 6:17). It also recalls the cloth with which the Jews shamefully blindfolded Christ in His Passion. The priest next puts on the alb, a white robe reaching to the ground. It signifies purity of life and also recalls the white garment in which Christ was robed by the mocking Herod. It is bound about the waist by the cincture, or girdle, signifying

chastity, and also recalling the cords binding Our Saviour in the Garden of Olives and later to the Pillar of Scourging. The priest next places on his left arm the maniple, originally a handkerchief, but now a narrow band of silken cloth signifying the fruits of our toil and sweat in Christ's vineyard. He then places around his neck and across his breast the stole (Greek, a garment), a long silken strip or band which originally was a robe and still signifies the robe of glorious immortality awaiting us in heaven. Over all is placed the chasuble, symbolizing charity and also recalling the cloak thrown about the shoulders of Christ by the mocking soldiers.

The chalice which the priest carries to the altar next engages our attention. Over its cup, and hanging down on either side, is the purificator, a linen cloth with a small embroidered cross. After the ablutions, it serves to dry the priest's fingers and lips, and the chalice, and is then placed over the cup as before. Upon the chalice rests the paten, a plate or saucer of gold holding the host which is to be consecrated. The paten is covered by the pall, a square piece of linen commonly stiffened by enclosed cardboard, and around all is draped the veil, an ornamented silken cloth. Upon the

chalice thus draped is placed the burse, a stiff case in which rests the corporal, a piece of square white linen which at Mass is unfolded and placed in the middle of the altar-table so that upon it may rest the chalice and the host. It is so called because upon it rests after consecration, the Corpus, or Body of Christ. It recalls the winding-sheet wrapped about the dead body of Christ by Nicodemus and Joseph of Arimathea.

Upon the table of the altar are spread three long clean linens, the outer one reaching to the base of the altar on both sides. They absorb the Precious Blood in case of accident, and can easily be purified by the priest. Their whiteness signifies the purity of heart with which the Holy Mysteries should be celebrated, and their number honors the Holy Trinity.

The altar linens, corporal, pall, are blessed by a bishop or delegated priest; the purificators, by a priest. Unless empowered to do so, the laity may not touch the used chalice linens until they have been thrice washed by priest or deacon.

The colors of the sacred vestments (maniple, stole, chasuble, veil, burse) vary with the feast or the season of the church year—but "that is another story."

18. PROS AND CONS OF SYMBOLIC VESTMENTS

IN HIS work on *Ecclesiastical Vestments,* Macalister does not admire the symbolisms attached to the vestments: "Exception may possibly be taken to the manner in which the alleged symbolism of vestments has been treated. But it is impossible to overlook the facts. If, as is now the opinion of every leading ecclesiologist, the vestments are the natural result of evolution from civil Roman costume, it is clearly ludicrous to suppose that when they were first worn they possessed the symbolical meanings they are alleged to bear; the symbolism is as much an accretion as are the jewels and the embroidery of the Middle Ages."

Bishop Hedley notes, with good amount of illustration: "In the Roman Church, until the fifth or sixth century, and perhaps later, the vestments used by priests in the celebration of the Holy Eucharist did not differ in form or description from those in common use in the upper classes of society. And yet it is certain, from early documents, that both the celebrant and the laity who were present, were expected to wear special, and not everyday, garments in

assisting at so august a rite'' *(The Holy Eucharist,* 1907).

Writing in 1916 on *Church Ornaments and Their Civil Antecedents,* J. Wickham Legg records an interesting anecdote showing how his subsequent investigations had been admirably shaped: ''I cannot forget that during my first visit to Rome in 1877 I dared with all the impudence of youth to wait upon the illustrious Giovanni Battista de Rossi and asked his help for my studies. On that occasion, in speaking of the origin of the Christian vestments, he bade me compare the present vestments of the Greek bishop with the ornaments of the consul, and note their identity. This advice direct from the mouth of so great a master has been, or ought to have been, always with me in my attempts to deal with some of the problems of Christian antiquities.''

There is no reason for contesting this general agreement of Catholic and non-Catholic scholars as to the origins of the vestments, but a thought from Dr. Fortescue's work on *The Mass* (1914) may be added. He notes that the eloquent and learned Christian writer, Origen (d. 253), records fragmentary indications of early liturgical practices, and among them ''the sign of the cross, the rudiments of vestments, inasmuch as the priest should be clothed in

white linen, possibly incense ('the altar of the Lord which should be fragrant with the sweetness of incense,' unless this be merely metaphorical), the idea of an ornate ritual in general, standing to receive Communion and an allusion to the form: 'Holy things to the holy,' common to all Eastern rites."

But now let us group together two opinions that may well be contested. Macalister (quoted above) continues: "Moreover, the symbolical meanings attached to them are so obviously the 'private judgments' of the writers who describe them, and are so irreconcilable and so far-fetched, that to the unbiased mind they do not appear worthy of serious treatment." And Legg writes: "It will be admitted, it may be by all, that there can be no more symbolism in the Christian ornaments of the present day than they had when they began to be used first in Christian worship."

A first answer to these contentions would properly be that, while much of the symbolism contrived by Durandus and others in the Middle Ages was unofficial, "far-fetched" and of "private judgment," still, much of the symbolism of present importance is official and is illustrated in the prayers which the clergy say whilst robing for the celebration of the Divine Mysteries.

This answer raises a question as to the propriety of such action by the Church, namely to attach, in the course of time, symbolisms not thought of in the earlier ages. An apparently humble illustration of this is the maniple, the distinctive mark of the subdiaconate. Originally it seems to have been merely a handkerchief, made however, of costly material, and used (as indeed fine silk handkerchiefs are to-day) as much for ornamental as for practical purposes. At first a square piece of fine linen, held in the left hand (as to-day the silk handkerchief is placed in the left-hand pocket of one's coat, largely for ornament), it was folded into three or four pleats, its length being thus greater than its breadth. In the course of centuries it became much ornamented, the bases enlarged, fringed, and adorned with the cross. From an article of practical use to wipe away perspiration, it had developed into a liturgical vestment, dowered with symbolic meaning exclusively. Bishops, priests, deacons, subdeacons, put it on the left arm with the prayer: "May I deserve, Lord, to wear the maniple of weeping and sorrow, that with exultation I may receive the reward of labor." The tears of penitence, the sweat of labor in the Lord's vineyard, are symbolized by the maniple. One may well ask if the symbolism is not

highly appropriate, however historical development might have its gradual evolution scanned by archeologists and antiquaries with lenses of infinite patience. Was it amiss to remind those in sacred orders of the labor demanded by the fields which, in Our Lord's beautiful expression, were—and always are—white with the harvest?

But what shall be said of such unofficial symbolizings as those of Amalarius, Durandus, and the like? Durandus, for instance, finds many variant suggestions in the maniple. When the bishop puts it on, it is like a club wielded against Satan, just as the alb is a breastplate, the amice a helmet, the stole a spear, the chasuble a shield. He is here poetizing the warning of St. Paul (2 Cor. 10:4, 13-17). But in another chapter he sees in the maniple a figure of good works, of penitence, of reward; and in its place on the left arm he sees a figure of the sadness of this life (the left hand signifying earthly, the right signifying heavenly life) and also that faith by which we must walk in this life. But again, the maniple is a figure of the rope with which Our Lord was bound.

To the matter-of-fact mind all this may appear greatly confusing—but the retort courteous *de gustibus* still avails. One thing, nevertheless, should be noted. In the First Book

of his great work, he admits that much of the ceremonial procedures have neither a moral nor a mystical significance, the reason for their existence being necessity, convenience, congruity, custom, a desire to exhibit honor and reverence to the sacred offices.

It may be that his mind can be well glimpsed in the elaborate symbolisms he perceives in the materials used in building a church. Stones and cement were used for building long before any Christian church was built. No mystical significance attached to them in civil life. Nevertheless, Our Lord spoke of the stone which was rejected by the builders becoming the head of the corner, and much Scripture is therein involved in both Testaments. Durandus could not have meant, in his comment on the composition of cement, that such a material originally had his symbolism. He remarks that cement is composed of lime, sand, water. The lime is fervent charity; the sand is the needs of our neighbors, which charity binds itself to relieve; and water, an emblem of the Holy Ghost, binds lime and sand together—and all this with fairly elaborate commentary, especially when the squaring and the polishing of the stones are added. Shall we smile at this fanciful symbolizing? And if so, may we infer that the good Bishop implied that the symbol-

izings really inhered naturally in, or came forth spontaneously from, the notions of lime, sand, water, stones? And after all, it was not amiss to find, even in such humble material objects, a lesson somewhat like Shakespeare's "Tongues in trees, books in the running brooks, *Sermons in stones,* and good in everything."

19. LITURGICAL COLORS

THE various liturgical colors are not merely beautiful, but expressive as well. The Church is the Bride of Christ. "The Violet robes of penitence become her," says a modern writer, "as do the White of joy; while no less fitting is the Red of sacrifice and the Green of hope. Even the Black of sympathy with the sorrows of her bereaved children—beginning from the mourning of the Mother of the Crucified—can be variously in taste."

All the colors used in the Roman Rite, as we perceive them at Mass and Vespers, are mentioned here and their symbolisms illustrated, except the colors of gold, old rose, azure, silver. Gold may replace white, red, green; silver may replace white; old rose may be used on the third Sunday of Advent, called "Gaudete" (from the first word of the Introit, meaning "Rejoice") Sunday, and on the fourth Sunday

of Lent, called "Lætare" (from the opening word of the Introit, also meaning "Rejoice") Sunday. On Lætare Sunday, by the way, the Pope blesses the famous "Golden Rose." As for azure, it is used by papal authorization in certain parts of Spain on the feast of the Immaculate Conception and its octave days and also in votive Masses of the Immaculate Conception.

The rubrics governing the use of these colors are complicated and need not be rehearsed here. It is sufficient for us to recognize the symbolism of the colors when we see them. White is appropriate for Christmas, Epiphany, Easter, Ascension, Corpus Christi, feasts of Our Lady, the Angels, such saints as are not martyrs, and the like. Violet suits such seasons as Advent and Lent, the ember days, vigils, rogation days. Red belongs to the Passion, feasts of martyrs, and also to Pentecost (because of the "tongues of fire"). Green is used on the Sundays after Pentecost. Black is appropriate for Good Friday and for Requiems.

Varied colors were prescribed by God, in the Old Testament, for the priestly vestments—gold and violet and purple and scarlet twice dyed, and fine linen (Exodus, 28:4-6). The Church, however, adopted and regularized her present colors only gradually. Only white was

used at the beginning of the fourth century, perhaps by a suggestion caught from St. John's vision (Apoc. 7:13, 15). By the seventh century, the white vestments had red borders. By the close of the twelfth, white, red, black, green were generally used, while purple was assigned to the feast of the Holy Innocents and to Lætare Sunday. Shortly after this, violet was introduced, while rose was used for Gaudete and Lætare Sundays. Greek and other oriental churches use the colors differently. In France, yellow and ash colors are occasionally used.

In the Roman Rite, as has already been pointed out, the colors are prescribed and defined by many rubrics. They have their appropriate symbolic meanings for us by tradition and usage. These meanings do not, perhaps, always shine out for us naturally and instinctively and it is proper for us to have had the symbolism clearly stated. Green, for instance, may not immediately suggest to us peace and refreshment. While the symbolism of colors is employed in civic and secular and social ways, the interpretation is not always clear. Thus it is told of a certain minister that he was explaining once to a class of Sunday school children the symbolism of white. It expresses joy and happiness, he said, and the

bride at a wedding is thus clothed because her wedding-day is the happiest of her life. "Why," asked a small boy, "do all the men at a wedding wear black?"

20. PROS AND CONS OF LITURGICAL COLORS

ONE rarely comes upon such a contrast as that afforded by the large volume of Rolfe's entitled *The Ancient Use of Liturgical Colors* and the small portion (six lines in all) of one paragraph, devoted to the use of liturgical colors, in which Fortescue discusses and dismisses the subject in his work on *The Mass: A Study of the Roman Liturgy.*

Rolfe, evidently a devout Anglican, contends that, "like everything else that is truly orthodox in the system of the Catholic Church, her use of colors for sacrificial vestments is derived from the use of the ancient Mosaic Church: a use which was instituted, not by man, but by God Himself . . . In olden time, the Church of England was also most rich in vestments. The most precious materials that could be procured were used without stint to beautify the earthly sanctuary. Cloth of Tars, and silk of China; baudekin, ciclatoun, and all other kinds of most beautiful cloth of gold;

samit and satin; as well as all kinds of most choice and lovely silks;—these, and other rich fabrics, of mystic orthodox colors, were sought for by our pious forefathers for the sacrificial vestments of the Clergy. The needle of the embroideress, plied with exquisite skill, added additional luster to vestments, the very materials of which were often most beautiful. We may infer, indeed, from what has been said upon the subject by old ecclesiastical writers of other countries, that in Anglo-Saxon times there were no vestments in any part of Christendom to compare with ours, in material, in embroidery, or in orthodox color."

He thus harps much on "orthodox color." These colors were such as the Levitical Church employed, and he gives the following table to indicate the use and signification of the five colors:

Color	*Levitical*	*Christian*
Gold	splendor	knowledge
Blue	the air	aspiration
Purple	the sea	endurance
Scarlet	fire	charity
White (linen)	the earth	abstinence

While great confusion exists in the modern Church of England in the use of colors, he contends that the old churchmen "went right to

the fountainhead, and based their use of colors upon reason; their reason upon authority; their authority upon REVELATION." But the "modern Church of Rome, in her sequence of colors, is not orthodox. If we supply the crucial test of reason, authority, and revelation to that use, it fails as regards the latter. The use of the five Roman colors—red, white, green, violet, and black—is consistent enough, as regards reason and common sense; it is also based upon as good authority, as aught that is comparatively modern can be; but there the matter rests. It is not supported by revelation: the ancient use of the Church of England was."

In contrast with this plea, which takes up two hundred and fifty pages in its historical explication, are the six lines of Dr. Fortescue: "All sequences of colors are late; in the middle ages there was no kind of uniformity in this matter. Even the English churches that followed Sarum used all manner of combinations; and there was everywhere the custom of wearing the handsomest vestments, of any color, for great feasts." By "late" he indicates in a footnote: "Since the end of the twelfth century," and adds: "The Eastern churches have still no idea of liturgical colors."

Why, then, do liturgists assign meanings to

the various colors? A general answer can be furnished from the Foreword of Passmore's *Durandus on the Sacred Vestments:* "The mediæval mysticism of Durandus is not calculated to be acceptable to all. It has indeed been objected that he sets out with the deliberate intention of 'finding a meaning for everything.' But is not this a laudable intention? . . . Such a mind at least compares favorably with the spirit—alas! too prevalent even among the pious—which is content to take all things on trust; which can look unmoved upon earthly and heavenly mysteries, and ask no question, feel no 'Divine curiosity,' as to their birth or message; which can accept with grateful calm the immense heritage of the Faith, but never cares to scrutinize the golden coins that bear the superscription of the King . . . Quite true it is, that many a rite and institution of worship has been born of utility and newborn of symbolism. The very word 'Use,' in liturgical phrase, testifies to this . . . A maniple was employed for the meanest of uses, before ever it suggested the righteous '*portantes manipulos suos*' [See Glossary, *Maniple*]. But this is no argument against symbolism. It is rather a witness to its heavenly character. For if men devise a rite with a definitely symbolic purpose in the first in-

stance, the charge of human invention will have an air of plausibility. But if, passing into it imperceptibly and naturally for its usefulness' sake, they realize afterwards that it is big with heavenly meaning, then all who behold it will be fain to cry out, '*A Domino factum est istud, et est mirabile in oculis nostris*' [By the Lord was this done, and it is wonderful in our eyes. —Psalm 117:23]. All along the road of religious experience the principle holds good . . . So the innumerable things and uses which were prest quite naturally into the service of the early Church were like obscure seeds cast into the ground; but it was holy ground and sanctified the germs it nourished; and these sprang up in God's hour into beautiful flowers, brightening all the soil and sweetening all the air around the Tree of Life." Passmore was pleading the cause of what is termed the Catholic Revival in the Anglican Establishment.

A much prosier illustration of the human desire to find or construct a "Why" for any custom is given by Haywood in his *Symbolic Masonry: An Interpretation of the Three Degrees* (New York, 1923), a volume of 392 pages. He devotes a chapter of 2000 words to the interpretation of the "Cable Tow"—apparently a rope used in the initiation ceremony and, one may surmise, originally introduced in a prank-

ish or playful spirit. He records five variant views of its meaning, some of which are in one way or another literal, others mystical. He adds his own interpretation, which need not be given here, although it is quite symbolical. There are thus six interpretations of an instrument whose symbolism, if indeed it is really meant to possess any, is assuredly as modern as Freemasonry itself. The author comments: "The variety of these interpretations tends to confuse one, especially a beginner in symbolism, who is tempted to believe that where so many meanings are found there cannot be any meaning at all; it must be remembered that a symbol by its very nature says many things at once, things often the most diverse, a function which is not the least of its many advantages."

The implication is that it is quite proper to fix or attach symbolism to objects which, in their first use, could not suggest it in an equal fashion to all minds. We need not quarrel with Japanese mythology in a quite arbitrary assignment of significances to the five colors of its sacred phoenix: "His five colors signify the five virtues of obedience, uprightness, fidelity, watchfulness and benevolence" (Robie, *The Quest of the Quaint).* Nor shall we question the right of Ruskin to symbolize the spirit

of Sacrifice, of Truth, of Power, of Beauty, of Life, of Memory, of Obedience, by the figure of a Lamp in his *Seven Lamps of Architecture,* since he gives a key to his own symbolism when he is to consider, first of all, Sacrifice: "Now, first, to define this Lamp, or Spirit of Sacrifice, clearly." Seven is a "sacred" number, and this fact may have influenced Ruskin to make his Spirits just seven in number, as it seems also to have influenced Brooks, when he closes his work on *Architecture and the Allied Arts* as follows: "As mediæval religion recognized seven transcendent virtues, so also did mediæval art. . . . These seven dispositions, seven virtues, were Reason, Patience, Diligence, Beauty, Conviction, Aspiration, Imagination." Both authors were dealing with Architecture. Shall we express disappointment that the seven Lamps of the one fail to correspond with the seven Virtues or Dispositions of the other?

What is cheerfully conceded to such private and unofficial imaginativeness of writers on the fine arts must not be denied to liturgists. Besides this, there is an obvious desirability in a clearly defined scheme of colors for the liturgy. Confusion is avoided, misinterpretations are less likely, conformity is, within certain rubrical permissions, assured. The scheme

of our five colors is skilfully devised to suggest appropriate symbolic intimations, and the worshiper in church gathers sufficiently well the nature of the feast or occasion from the mere color of the vestments used, as indicated in the previous chapter.

21. ECCLESIASTICAL PROPRIETIES

GILBERT K. CHESTERTON humorously notes that certain good folk who make objection to the intricate detail of church ceremonial, nevertheless observe and prescribe an exacting code for the social ceremonies of their "set." The ritual of a dinner-party, for instance, is replete with ceremonious detail in respect both of the sequence and the manner of consuming the viands and in respect of the paraphernalia of glasses, forks, knives, marvelous in the distinction of shapes, colors, sizes, arrangement. Ignorance on the part of a guest concerning any minute part of this most intricate and perplexing ritual of eating, stamps him at once as "not properly belonging."

In various forms and degrees, ritualism exists in every society—ecclesiastical, civil, military, social, parliamentary. Order is heaven's first law, and is commonly a requisite in what-

soever earthly gathering, if the business in hand is to be performed with ease and dispatch. Clashes, awkwardnesses, confusion, are thus avoided. Again, symbolism enters in for the purpose of clarifying and dignifying certain processes of life in any organized society.

People who dislike religious symbolisms will nevertheless fight hotly for patriotic ones. Let me illustrate by quoting here, from the Washington *Star* of June 1st, 1924, this scandalized comment, under the heading: "Flag Code Grossly Violated in D. C. on Memorial Day by U. S. and Others":

"Memorial Day saw widespread violation of flag etiquette on federal buildings, monuments, business houses and even on the national headquarters of some of the proudest patriotic societies in Washington, it was charged last night by Col. James A. Moss, U. S. A., retired, authority and writer on the flag. . . . Col. Moss based his charges not on theory or custom, but upon the official flag code adopted at the national flag conference held in this city last June. . . ."

Now, this flag code prescribes that on Memorial Day, May 30, the flag should be displayed at half-staff from sunrise until noon, and at full-staff from noon until sunset. Shall we wonder at this apparently arbitrary distinction

between full-staff and half-staff? If so, the code gives the symbolic reason: "for the nation lives and the flag is the symbol of the living nation." While the nation sorrows, indeed, for its dead, nevertheless itself lives, and the sun does not go down on the symbol of grief for the dead. Is not the symbolism beautiful enough to justify itself? Is it not, also, both dignified and enlightening? And yet, it seems, many public buildings in the capital of the nation violated this part of the code. But there were still other violations, for the code prescribes that when the flag is not flown from a staff, it should be displayed flat, whether indoors or out, and when hung horizontally or vertically against a wall, the union should be uppermost and to the flag's right (the observer's left); that it should never be used as drapery, in any form whatsoever, and only bunting should be used for festoons, rosettes, or drapings of blue, white and red. Despite these prescriptions, the flag was found tied in a knot, or with the union on the wrong side, while in one case the flag was draped over the feet of the charger in Sheridan's monument.

A veteran of three campaigns, the author of works on military and flag subjects, Col. Moss thinks that "there is a decided need for a virile, energetic flag association which shall de-

vote all of its time and energies to bringing the flag of the United States into greater consideration and higher regard by the citizenry of the republic." What lover of the flag will quarrel with his devout wish?

Now all this "pother," as a foreigner might style it, is not over the markings of the flag itself, but merely over the disregard of certain conventionalized uses thereof. What shall we say if the colors used in the flag should be incorrectly chosen, incorrectly paralleled; or if the symbolic number of stars or of stripes should vary from the prescribed number, or if the position of the flag on its staff should be reversed or inverted? What then would be the storms of protest?

There is ordinarily only one right way of doing anything, but there are innumerable wrong ways. Members of a society are supposed to be somewhat familiar with its constitution and by-laws. The better they know these, the less likelihood is there of confusion in the meetings. Similarly, we are quite aware of the need, in the army and navy and in state functions, of a definitely prescribed order of precedence in processions and the like. We also perceive the propriety of so marking uniforms as that relative rank and duty shall be manifest to the initiated. Nevertheless, we

may be tempted to wonder at the careful work of the master-of-ceremonies at an ecclesiastical function, who insists upon the prescribed order of precedence amongst ecclesiastics; and we may also wonder at the great variety in vestments and in colors that alone enables him to give appropriate precedence to the various component parts of an ecclesiastical procession. But our wonderment is that of a person who has not really thought out the problem of human needs and organized proprieties—a problem long since solved by army, navy, and diplomatic corps, and much longer since by the Catholic Church.

22. CERTAIN ECCLESIASTICAL COLORS

THIS chapter may appropriately follow the preceding one, which was intended to instruct the thoughtless folk who at times are captious about ecclesiastical ceremonial. It frankly borrows the information it hopes to give from a paper by Msgr. Moye in the *Ecclesiastical Review* for July, 1924. The information is interesting, and the moral that follows is pertinent.

"A very common mistake exists in regard to the bishop's color. Many are under the im-

pression that it is purple. For this reason, when a reception is given to a bishop, the decorations will be in purple. Through ignorance of ecclesiastical etiquette, invitations, menu cards, engrossed or engraved addresses and similar things are printed in purple when a bishop or bishop-elect is concerned. Purple is the color of a bishop's ecclesiastical garments, which, no doubt, is the cause of the mistake. Now, the episcopal color is green. Decorations of any kind in honor of a bishop should be in green. The drapery on the bishop's throne and the prie-dieu should be green, except in penitential seasons and on occasions of mourning, when they are draped in purple. When a bishop is celebrant at Pontifical High Mass or Vespers in his own diocese or is present on his throne on the occasion of any church service, the drapery on the throne is the same color as the vestments or, as we generally say, 'the color of the day.' " Still other desirable information is given, but this much will suffice for the moral to be illustrated.

We may perhaps ask ourselves, What difference does it really make whether even the clergy at times—not to say the laity—should confuse the bishop's colors? Will anyone notice the mistake? Depend upon it, many will notice the mistake and perchance comment

humorously upon it. But what then? *Humanum est errare*—it is human to err! Undoubtedly. Still, there is one way of doing a thing rightly, and we assuredly might as well be right as wrong. No one seeks "a fool's pardon" for an offense against the proprieties—or an ignoramus's pardon, either.

The matter has been thus set forth rather ungently, and this brief chapter may preferably close with the *apologia* of Msgr. Moye himself: "Some might think that these are trifling matters of little importance. The Army and Navy place much importance on the dress and insignia of the different ranks of officers or different divisions of the soldiers, sailors, and marines. Some large organizations are very particular about the most minute details in color and other features of their society emblems and officers' insignia. Should not the officers of Christ's army and His society be particular about traditions, customs and regulations in regard to the distinguishing marks of their respective ranks?" Even on the lowest plane of consideration, the matter is one of etiquette or politeness, and politeness is not a thing to be neglected. Perfection, as Michelangelo remarked, consists of trifles, but perfection is not a trifle.

23. SOLEMN MASS

EVERY action and every utterance of the celebrant and sacred ministers at Mass has been clothed with an edifying symbolism either by direct intent of the saintly framers of the liturgy or by the inventive piety of the many commentators on the ceremonies of the Mass. Besides this, the Mass as a whole has been endowed with impressive intimations.

First of all, it is considered as a Sacred Drama, a presentation of a Divine Tragedy, culminating either in the Consecration or mystical immolation of the Lamb of God upon our altars, or in the Communion of priest and people. Thus does St. Thomas Aquinas express its purpose in the hymn *Sacris solemniis juncta sint gaudia* of the Corpus Christi office:

'T was thus the Sacrifice
Of the New Law began,
Whose office duly lies
With priests of the God-Man
Alone, who first partake
In the appointed plan,
And then the Bread to others break.

But apart from this dramatic suggestiveness, Pope Innocent III saw in the plan according to which the Mass is arranged a condensed but ad-

mirably conceived representation or symbolism of the life of Christ from His incarnation to His ascension into heaven. This scope can, however, be enlarged, and the Abbé Durand sees in the Mass a similar symbolism of the economy of God with man from the primal fall down to "the last syllable of recorded time." His thesis would fill greater space than is taken by the whole of this present volume, and accordingly it can be only hinted at in the way of illustration.

Perhaps we shall be more interested in the obviously striking repetitions of the sign of the cross, the standing position, the various liturgical kisses, the impressive liturgical silences, and such outstanding features as the Gloria, the Sanctus, the Agnus Dei, and the like. For selection must be made, and the grouping of some of the ceremonies under general headings will permit of greater condensation than would a current description of every action and every utterance as the ceremonial of the Mass progresses.

24. THE SIGN OF THE CROSS

IT HAS already been noted that the cross was not used as a symbol in the earliest age of the Church, but became common after

the victory of Constantine over Maxentius and subsequently was used in innumerable ways.

The sign of the cross, on the other hand, was its substitute in Christian families and communities. Tertullian witnesses its frequent use in the second century: "At every motion, and every step, entering in or going out, when dressing, bathing, going to meals, lighting the lamps, sleeping or sitting, whatever we do, or whithersoever we go, we mark our foreheads with the sign of the cross." Prudence dictated that this should be done with the thumb, partly lest pearls be cast before swine, partly lest unnecessary offense be given.

Mass begins at the foot of the altar with this sign, and it is then made in large form, touching first the forehead, then the breast, then the left and right shoulders. Towards the close of Mass, it is made over the congregation in larger manner by the celebrant. The bishop makes it in largest form, thrice (as he turns to the three parts of the congregation). The sign is made with the censer when the oblations are being blessed; with the pyx, in the sick room; with the ostensorium, at Benediction.

We are familiar with all of these various modes of making the sign. What is of more interest is the varied symbolism construed for some of the modes or occasions of the sign

during Mass. Why is it made at the Introit? Durand says: "Why is it that this anthem is preceded by the sign of the cross? The deicidal cries have not yet been uttered; why show already the sign of humiliation and agony on Calvary? Theology answers us. From the first instant of His incarnation, Jesus Christ saw the rods, the thorns, the blows, the nails, the lance, the cross, and He suffered in His heart all the torments of His sorrowful passion. 'Even in sleeping,' says Bellarmine, 'the heart of Jesus saw the coming cross.' Christian art has transformed this teaching into an allegory as beautiful as it is touching. The child Jesus sleeps upon a cross, and His little hands press to His heart a crown of thorns." It might seem a cold historical criticism that should disturb this symbolism by the assertion that the sign of the cross is made at the Introit for the reason that the Mass used to begin at that point, the preparatory prayers at the foot of the altar comprising what had been originally merely a private devotion of the celebrant.

The sign is made again at the end of the *Gloria in excelsis* chant. Durand says: "Persecution quickly attacked the child in the crib, but He escaped the fury of Herod by flight. The sign of the cross at the end of the joyous

canticle of Bethlehem should recall to us the massacre of the innocents, the flight into Egypt, the anxieties of exile, and also the blood shed under the knife of circumcision.''

Made at the end of the Credo, the sign reminds us of our duty to die, if need be, in support of the truths just enunciated (Durand).

Durand sees in the Mass a symbol of the life of Christ, and construes his meanings accordingly. It is not necessary to follow him further in this pious exercise.

In addition to the little crosses made on forehead, mouth and breast at the Gospel, it is made no less than forty-five times during Holy Mass. In the Divine Office it is made many times, varying according to the quality of the day. ''The number of times in which the sign of the cross is made in the ritual blessings of the Church is all but countless. In the blessing of Holy Water, for example, it is made twelve times. All the sacraments are administered with the use of the sign of the cross at least once, while in some of them it is employed a number of times. In baptism it is made fourteen times; in extreme unction, seventeen times'' (Lambing, *The Sacramentals of the Holy Catholic Church*).

25. THE LITURGICAL KISS

THE first action of the celebrant at Mass is to kiss the altar. It may be said that the Holy Sacrifice is thus inaugurated with a kiss, because all that precedes it at the foot of the altar is preparatory, consisting of prayers that originally were of a varied kind and formed the private preparation of the priest for the celebration of Mass, but were finally made definite and public, as part of the Mass, in the sixteenth century.

The kiss occurs here as the priest utters the word "relics" in the accompanying prayer: "We pray thee, Lord, through the merits of thy saints whose relics are here, and of all the saints, to forgive all my sins. Amen." The obvious symbolism is, accordingly, respect for the relics lying within the altar-stone. Since, however, the altar mystically represents Christ, the kiss is also a sign of love for Him.

Durand elaborates the thought: "The prayers ended, the priest ascends the steps of the altar and, resting his hands upon the sacred table, kisses it respectfully. This ceremony, so simple in appearance, is filled with mystery; it represents the infinite love of the Son of God in His incarnation (St. Bernard and St. Melito, *Spicil. de Solesmes,* t. iii. p. 29). God pursued

humanity, which, since the time of Adam, had tried to escape from the yoke of obedience and love. But there was a day, a day fixed from all eternity in the decrees of God, for which He waited: *apprehendit,* thus St. Paul expresses it. What would He do to this guilty, fleeing humanity? He embraced it in the clasp of an infinite charity; He clothed Himself with the mantle of its miseries: the Word was made flesh." We recall the highly imaginative picturing of the same thought in *The Hound of Heaven.*

The learned Abbé seems to explicate his thought more clearly when, discussing the same kiss of the altar at the beginning of the *Magnificat* in Vespers, he quotes the words of the Canticle of Canticles, "Let Him kiss me with a kiss of His mouth" (Cant. i. 1), and finds in them the symbolic "cry of humanity while it awaited the coming of the Messias. The priest, representing Jesus Christ, by the kiss which he gives the altar, on the spot where the bones of the saints are laid, announces to the world that its prayers have been heard; the Word Incarnate has given us the kiss of love and reconciliation."

The kiss of love and reconciliation is also one of reparation, as the Abbé had previously pointed out when illustrating how the altar-

stone is a figure of Christ: "During the Mass the priest often kisses the middle of the altar. . . . He who loves Our Lord will understand these kisses so often repeated; the Church wishes to make reparation during the holy sacrifice for all the outrages of the passion—the derisive genuflections of the Jews replaced by the genuflections of the priest; the perfidious kiss of treason by the respectful kiss of love."

Amongst the many kissings of the altar may be signalized those which precede the *Dominus vobiscum* ("The Lord be with you") and the *Orate fratres* ("Pray, brethren, that my sacrifice and yours may be acceptable to God the Father Almighty"). The venerable Olier considers them an intimation to priest and people that only from the breast of God does the priest draw that spirit of prayer which he wishes to impart to the congregation. "It is," he adds, "the same case in the benedictions which he gives to the people, or to the host, or to himself; they are often preceded by a kiss upon the altar, to show that he gets from God the blessings for the people and himself, having of himself neither graces nor blessings, except in God, Who has, as St. Paul says, 'blessed us with all benedictions in His Son.' "

More than one symbolism is discerned by mystical commentators like Bishop Durandus,

the significantly named Abbé Durand, and Gihr, for the kiss which precedes the Last Blessing at Mass. Durandus declares that it signifies the approval given by the celebrant, with the deepest affection of his soul, to all that has gone before. Durand, noting that it precedes the Last Blessing (which is "regarded by the greatest liturgists as the symbol of the descent of the Holy Ghost upon the Apostles") finds in the kiss a sign "that it is the Son of God Who sent the Holy Spirit of consolation upon the earth." In his large work, *The Holy Sacrifice of the Mass,* Dr. Gihr considers the kiss in relation both to the prayer *Placeat* which precedes it, and to the Blessing which follows it.

Although the following quotation may appear over-lengthy, in connection with the two views just given, it may serve to indicate the wide extent of mystical commentary associated with symbolism: "To comprehend the full import of the altar-kiss here prescribed, it must be considered in its twofold relation; that is, to the preceding prayer *Placeat,* as well as to the imparting of the blessing which follows. In the first place, the kissing of the altar concludes the prayer *Placeat,* inasmuch as symbolically it strengthens, confirms and seals the

petition therein expressed. The celebrant in the *Placeat* begs, namely, for a gracious acceptance of the Sacrifice which is accomplished and for an abundant bestowal of the sacrificial fruits, that the union with Christ and His saints, renewed by the Sacrifice and Sacrificial Banquet, may be confirmed and completed. This petition is now perfected and crowned by the kissing of the altar which follows and concludes the prayer. For it is not intended merely to manifest homage and reverence toward the Church triumphant; but rather, according to its profound signification, it is a figure, expression and pledge of the holy communion of love, in which we live with Christ and His saints, and which at the altar, by the Sacrificial Celebration, has once again been ratified and strengthened.—Like the *Placeat* with which the altar-kiss forms a whole, the latter has, then, a relation to the blessing, which it prepares and introduces. The kissing of the altar, therefore, renews the mystical union with Christ. But precisely from this living and mysterious union with Christ, whose representative he is, the priest draws the power and efficacy to pour out upon the assembled people, in the name of the triune God, by means of the words and signs of blessing, the

plentitude and superabundance of the graces of salvation, 'as showers falling gently upon the earth' *(sicut stillicidia stillantia super terram*—Ps. 71:6). Moreover, as the altar-kiss, independently of the Benediction, in connection with the *Placeat* has and still retains its essential meaning with respect to the conclusion of the Sacrificial Celebration, the reason is evident why it is prescribed even when the concluding blessing is omitted, that is, in Requiem Masses. In these Masses those who are present, namely the living, are not blessed, in order to indicate that all the sacrificial fruits are imparted to and reserved for the benefit of the departed."

No one will quarrel with these three symbolical commentaries on the kiss before the blessing. They assist piety and the spirit of recollectedness. From their varied character, nevertheless, we might reasonably conjecture that they are not official explanations of the ceremonies upon which they engage themselves. The historical explanation of the kiss at this juncture is prosy enough. It is given by Dr. Fortescue in his *The Mass: A Study of the Roman Liturgy.* Fortunately brief and compact, it is this: "It must surprise a stranger that, after we have solemnly told the

people to go away [i.e. *Ite missa est,* "Go, it is the dismissal"], they stay and the service continues. The explanation is, of course, that the three elements after 'Ite missa est,' the *Placeat* prayer, blessing and last gospel, are all late additions, originally private devotions which have found their way into the official text, just as have the celebrant's prayers of preparation at the beginning. (The paradox is the same at both ends of the Mass. We begin before the Introit and continue after the dismissal). In the first Roman Ordines [i. e. the eighth-ninth century] after the 'Ite missa est' nothing more happens but the forming up of the procession, and all go back to the Sacristy. —Before turning away from the altar the celebrant would first kiss it, as he does always before he turns his back to it. [For instance, he thus kisses the altar before turning to say Oremus to the people when he is about to sing the Collect in the early part of the Mass.] The prayer *Placeat tibi* was merely a private ejaculation as he did so . . . As the Pontiff went out he blessed the people. It is the usual practice at any procession."

Various other kisses may be mentioned here. (1) After the gospel selection has been read, the missal is kissed by the celebrant at the

initial words of the selection. "The Book of the Gospels, or rather, the sacred text of the Gospels in general, represents our divine Saviour Himself and was, therefore, ever (the same as the images of Christ) a subject of religious veneration . . . In Requiem Masses the introductory benediction formula . . . and kiss at the close with its accompanying prayer are omitted. The Church evidently wishes to respond to the just exigencies of human nature, when in Requiem Masses for the departed she avoids exterior signs of joy and, therefore, omits such rites and prayers (as those just mentioned) as denote joyful sentiments and impart to the holy action a more festive disposition, or which tend to impart a blessing to the living" (Gihr).

(2) The hand of the celebrant is kissed by the deacon whilst handing to him the paten and host at the offertory as a sign of reverence.

(3) At Low Mass the server kisses the cruet of wine before handing it to the priest.

(4) At Pontifical Mass, "if anything is given to the bishop, or if he receives something, the minister kisses his hand. This act has been considered from all eternity as an expression of devotion and submission. 'Bless God,' the Church seems to say to us, 'in prosperity and

in adversity; His paternal hand is always worthy of love, whether it showers blessings upon us, or whether it takes them away.' This ceremony is the literal translation of the beautiful words of Job in affliction: 'The Lord gave, and the Lord hath taken away; blessed be the name of the Lord' (Job 1:21)."

(5) An interesting gradation of kissings occurs during the singing of the Agnus Dei in the Mass on Saturday of Easter Week when the Holy Father distributes the so-called Agnus Deis—the masses of wax which have been fashioned in the shape of lambs and blessed with much ceremonial. On receiving them, the cardinals kiss his hand; the bishops, his right knee; the prothonotaries, the cross on his sandal.

(6) The Church requires many sacred objects to be kissed, such as blessed candles, blessed palms, relics, the cross. The Church prescribes a kiss of the cross embroidered on the amice, the maniple, the stole, both in vesting and unvesting.

(7) The most solemn and impressive of all the liturgical kisses is that which is styled the *Pax* (Peace), given after the Agnus Dei at Solemn Masses by the celebrant to the deacon, and by him to the subdeacon, who thereupon distributes it to the clergy in the sanctuary.

26. GLORIA IN EXCELSIS

THE *Gloria in excelsis* is called "the greater doxology" by way of contrast with the *Gloria Patri* (styled "the lesser doxology" or simply "the doxology").

Dr. Fortescue (in *The Mass: A Study of the Roman Liturgy)* says that this angelical hymn, a translation into Latin from a very old Greek hymn, "is one of the 'private psalms' (psalmi idiotici) that were written and sung in church during the first centuries. Namely, long before hymns in regular meter were composed, Christians began to compose texts to be sung, on the model of the only hymn-book they knew, the Psalter. These 'private psalms' (as opposed to the canonical psalms) were written in short verses, like the Psalter, divided in halves; often they had a certain amount of free rhythm." Among these were the *Te Deum,* the Athanasian Creed, and "best known and certainly finest of all, the *Gloria in excelsis.*"

One tradition asserts that Pope Telesphorus (d. 138?) ordered that "on the Birth of the Lord, Masses should be said at night . . . and that the angelic hymn, that is: *Gloria in excelsis Deo*, be said before the sacrifice." This would have been most appropriate as a time for the Song of the Angels at Bethlehem. In

his work on *The Holy Eucharist,* however, Bishop Hedley says: "It appears not to have been introduced into the Mass before the beginning of the seventh century."

Much could be written about the grand hymn, but we are familiar with both the text and its meaning. It may prove more interesting to consider the symbolisms conferred upon it by modern composers of musical "Masses." The old plainsong is the best manner of setting to musical strains such simple and heavenly words. Many modern composers, however, conceived the Gloria to be a shout of praise and made of it many confusing medleys of shoutings. Gounod was better advised, as the years spent by him in the study of sacred polyphony after capturing the *Prix de Rome* would naturally suggest. He followed symbolically the description in St. Luke, so far as the text would permit. Thus in the "Saint Cecilia Mass," he adopted the daring resource of the *bouche fermée*—a soft humming accompaniment to the single voice announcing "Glory to God in the highest, and on earth peace to men of good will." It is as though, together with the single voice, the shepherds could hear through the opened gates of heaven some faint echoes of the chorus within, ere the multitude of the heavenly host joined the single angel on

earth in order there to praise and glorify God.

In his "Sacred Heart Mass" (if I may quote a description elsewhere published) the "theme in the accompaniment consists of a simple pastoral figure, not extending beyond the limits of a fifth, repeated again and again to the soft drone of the voices . . . The descriptive design of the composer becomes immediately apparent. The movement being introduced by the sudden *forte* call, as it were of heavenly trumpets dying away on the still air, the voices of the choirs of angels are heard chanting the celestial unison of 'Glory to God in the highest.' Softly, as coming from empyrean heights, the long strain floats down to earth, the while the shepherd's pipe reiterates its simple strain. The picture is a vivid one, and recalls the 'Noel' song:

> 'Quiet stars and breezes chill
> Blown from every snowy hill,
> Speak of Christmas only, till
> In our mind we seem to see
> Shepherds bend adoring knee;
> In our mind we seem to hear
> Blasts from silver trumpets blow
> As they did, so loud and clear,
> From the battlements of heaven,
> On that calm and gracious even
> Eighteen hundred years ago.' "

Now while such descriptive treatments of the Gloria may be beautiful, they are unliturgical, since the opening words of the Gloria are restricted to the celebrant, the choir then taking up the words *Et in terra pax,* etc. The quasi-dramatic musical expression is also alien to the spirit of the sacred texts.

27. CRITICIZING THE SERMON

ADVERSE criticism of sermons is not a custom peculiar to Catholics. On the contrary, Catholics are probably almost singular in their willingness to over-praise moderately good sermons and to tolerate, with kindly feeling for the preacher, sermons which may be distinctly poor.

Still, there are fault-finders amongst us in this respect, few though they be in comparison with the rest, and a brief sermon to the critics may be generously tolerated here.

"A visitor to Paris finds there," said a shrewd thinker, "just what he brings thither with him." The lover of the fine arts brings with him appreciation, a certain amount of understanding and interpretative power; and he goes away declaring that Paris is almost ideal in its provisions for the housing and manifesting of art. The musician finds its Con-

servatoire, its Opera, its symphony concerts, its manuscript treasures, its virtuosi in all the branches of musical art, typical of what is good—for he brings with him to Paris a good understanding and a real love of music. The sensualist returns from Paris with a perverted generalization of the whole city based on his own experiences—for he brought with him eyes that could discern only the fouler features of Parisian life.

James Russell Lowell comments finely, in his poem, *The Finding of the Lyre,* on the power of human discernment—or say, rather, on the strange lack of proper discernment in humans, who withal ought to have that power:

O empty world that round us lies,
  Dead shell, of soul and thought forsaken,
Brought we but eyes like Mercury's
  What songs in thee should waken!

There is a certain amount of cant in criticisms of the sermon and the preacher. Flat, dull, uninteresting! No "pep"! The preacher rambles, has not even yet discovered that brevity is the soul of wit, is platitudinous, self-ostentatious!

Under certain circumstances there may, of course, be some truth in such a criticism as this. And it is true that the preacher ought to re-

member that the sermon itself is the very least thing in the wonderful art of delivering divine truth to human intelligences and human hearts. If he would convince others, he must have the accent of conviction himself. The Catholic preacher has the necessary conviction, but may nevertheless lack the spoken accent of conviction. But the critic also ought to remember that such an accent is not a stage-property for the preacher. It is not properly illustrated by the pictures we find in magazines, representing a man pounding the palm of one hand with the fist of the other hand. That may be the earnestness of a book-agent or a commercial traveler—an assumed pose with a sale in prospect as its inspiring motive. That may be the professional earnestness of a pleader at the bar or of a campaign orator on the platform. No, the preacher is a man of earnest—indeed of overwhelming—conviction. He may nevertheless lack the feeling expression of that conviction.

So much by way of concession to critics. But something should be said as well concerning the listener's attitude. Mayhap he takes away from the sermon just what he brought to its hearing and, as Our Lord said, "Out of the abundance of the heart the mouth speaketh." If the listener brings with him a

proud contempt of the mental powers of preachers in general, he will doubtless go away from church with that contempt intensified but not more justly entertained. His criticism may serve less to condemn the preacher than to manifest the true heart of the critic. The top-loftical, sophomoric spirit is quite alien to that humility of heart which should logically characterize the seeker after Divine truth or ethical progress and enlightenment. We must become as little children if we would enter into the kingdom of heaven.

The history of preaching is, after all, the history of great men who have thought deeply, argued logically, lived soberly and justly, served God with humble heart, wrought for their neighbor in truest charity, and lifted the world from its morass of natural inclinations to higher levels of decency and justice. Innumerable listeners have thus been taught to love the truly great things of life and have been encouraged to attempt the sublimest peaks of human perfection. And no age has been without such preachers. It would hardly be an exaggeration to say that the best history of the world is found in the sermons of its greatest preachers, who were always intensely men of the times in which they lived, conscious of

the needs of their age, well-qualified to point them out and to minister to them.

It is rather startling to notice that Our Saviour, in His wonderful parable of the Sower, speaks only of the Seed and the Soil. The Seed was good. The harvest depended wholly on the nature of the Soil. Do we bring stony hearts to church? Are the minds which listen to sermons like highways over which pass innumerable feet of worldly thoughts and desires and inclinations and interests? Or is our soul really fertile soil, capable of bringing forth an hundredfold of harvest?

Is it possible that the critic of the sermon is unconsciously criticizing his own untutored heart, his own worldly ambitions, his own scattered wits, his own shallow and fragmentary cogitations on life and destiny?

St. Paul was a very Prince of preachers. It assuredly was not his fault if, after preaching to the Jews who came to see him in Rome, "some believed the things that were said; but some believed not," as St. Luke records with great simplicity in the Acts of the Apostles (28:24).

Again and again the thought obtrudes itself: Is it the Preacher or the Critic who is the most to be blamed?

28. TERSANCTUS AND TRISAGION

AFTER the celebrant at Solemn Mass has finished singing the Preface, the choir responds with:

Sanctus, sanctus, sanctus Dominus Deus Sabaoth. Pleni sunt cœli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Holy, holy, holy Lord God of hosts. The heavens and the earth are full of Thy glory. Hosanna in the highest. Blessed is He that cometh in the name of the Lord. Hosanna in the highest.

Although commonly styled by us "the Sanctus," it is sometimes called *Tersanctus* (thrice holy), in allusion to the triple utterance of the word *sanctus*. It is thus apt to be confused in its name with a similar yet different chant entitled the *Trisagion,* as for instance in a volume issued so late as the year 1924, which calls the Tersanctus the Trisagion. The mistake is quite a natural one, since the Greek word Trisagion also means "thrice holy."

The Trisagion, however, occurs in the Roman liturgy only once. It is sung in Greek and Latin by alternate choirs during the ceremony of the Adoration of the Cross on Good Friday:

First Choir	*Second Choir*
Agios o Theos,	Sanctus Deus,
Agios ischyros,	Sanctus fortis,
Agios athanatos,	Sanctus immortalis,
eleison imas.	miserere nobis.

The English translation is: Holy God, Holy mighty One, Holy immortal One, have mercy on us. It is thus sung alternately (Agios o Theos—Sanctus Deus; Agios ischyros—Sanctus fortis, etc.) twelve times, answering the *Improperia* (Reproaches). In the Office of Holy Week, the Greek letters are replaced by a Latin transliteration (as printed above) chosen to represent the Greek pronunciation (e.g. *eleison imas* for *eleeson emas,* the aspirate over the first letter of *emas* being unheard, as in the modern Greek pronunciation).

"Sung throughout the impressive ceremony of the Adoration of the Cross, the polyphonic musical setting of Palestrina for both the Reproaches and the Trisagion, assuredly a masterpiece, perhaps *the* masterpiece of that prince of Church song, adds an overpowering pathos of music to the words, and constitutes, like the Hallelujah Chorus of Hændel, a marvel of simplicity achieving a marvelous effect" (Henry, art. "Agios o Theos" in the *Catholic Encyclopedia,* which the reader may consult for additional information).

The Tersanctus includes no appeal for mercy, but is throughout a song of triumphant joy which echoes the chant of the angelic host in heaven, as the variously closing words of the Prefaces sufficiently indicate. Modern composers have endeavored to interpret the thought musically, but have generally so multiplied the word *sanctus* as to rob the text of its mystic symbolism of the "thrice holy," which is mystically interpreted as referring to the Most Holy Trinity. The text occurs in Isaias (6:3): "Holy, holy, holy, the Lord God of hosts, all the earth is full of His glory." This is supplemented with the shout of the Jewish multitudes on Palm Sunday as they welcomed Christ: "Hosanna to the Son of David. Blessed is He that cometh in the name of the Lord: Hosanna in the highest" (Matt. 21:9).

Gihr styles the "Sanctus" the Trisagium, but notes that the name is also given "to the enlarged Biblical Thrice Holy: 'Sanctus *Deus,* sanctus *Fortis,* sanctus *Immortalis,* miserere nobis' . . . It is modeled after the psalm-verse (41:3)."

It is clearly inconvenient to have a single name, Trisagion, wherewith to denote two very different chants. We understand thoroughly and without hesitation what is meant by the

phrase "the Sanctus." Why should we call this prayer, wholly in Latin, by a Greek name? If we are not content with "Sanctus" let us call it "Tersanctus" for the sake of clearness.

29. THE PREFACE

TO THE preoccupied or unobservant worshiper at Solemn Mass, the "Preface" may seem to have but a single form. In reality, the Roman Missal now contains thirteen different Prefaces. The mode in which they are made to conform to special matters of appropriateness is highly ingenious. A few illustrations must here suffice.

Consider the first two Prefaces printed in the Missal, namely those for Christmas and Epiphany. Both begin alike:

> It is truly worthy and just, right and salutary, that we should always and in all places give thanks to thee, O holy Lord, Father Almighty, Eternal God;—

At this point, the Christmas Preface, which set the type thus far, begins to differ from that of the Epiphany. But observe how neatly the variant texts are dovetailed with what precedes and what follows them:

Christmas	*Epiphany*
because, by the mystery of the Word incarnate, the new light of thy brightness has shone upon the eyes of our mind: that while we visibly acknowledge God, we may be carried on by him to the love of things invisible.	because, when thy only-begotten Son appeared in the substance of our mortality, he repaired us with the new light of his immortality.

And therefore with the Angels and Archangels, with the Thrones and Dominations, and with all the troop of the heavenly army we sing a hymn to thy glory, repeating without end—

And then the choir immediately takes up the singing of the "Holy, holy, holy Lord God of hosts. The heavens and earth are full of thy glory. Hosanna in the highest. Blessed is he that cometh in the name of the Lord. Hosanna in the highest."

The Prefaces for Lent and Passiontide agree in the opening words as given above ("It is truly . . . Eternal God"), and are then differentiated by the appropriate insertions, as follows:

Lent	*Passiontide*
Who by bodily fasting dost repress vice, elevate the mind, bestow virtue and rewards:	Who didst appoint the salvation of mankind upon the wood of the cross: that life might arise from that which

> produced death: and that he who conquered by wood, by wood also might be overcome:

through Christ our Lord. By whom the Angels praise thy Majesty, the Dominations adore, the Powers tremble. The heavens, and the powers of the heavens, and the blessed Seraphim celebrate it together with equal exultation. With whom we beg that thou wouldst command our voices also to be admitted, saying with suppliant confession: Holy, holy, holy, etc.

It will have been noticed that this closing portion of these two Prefaces differs from that given for the Prefaces of Christmas and Epiphany, but attention may rather be given to the manner in which the brief insertions contribute to give a very special appropriateness, in each case, to the season that is being commemorated.

A study of the remaining Prefaces and of the early part of the Canon will reward the reader with new treasures of cameo-like brilliancy and brevity, especially the changes introduced "within the Action" (that is, the Canon of the Mass) for the greatest feasts of the year. For all this, the reader must go to such easily accessible volumes as *The Mass Every Day in the Year* (the Roman Missal translated and arranged by Dr. Pace and Father Wynne, New York, 1916), which, however, has not the

new form of the Prefaces recently assigned to St. Joseph and to Requiem Masses; or *The New Missal for Every Day,* the comprehensive manual by Father Lasance (New York, 1924), which gives in translation all of the thirteen Prefaces.

The Prefaces of St. Joseph and the Requiem Mass were granted 9 April, 1919; that of the Blessed Virgin, under Urban II (1088-99). The other ten are in the Gregorian Sacramentary, dating in the last decade of the eighth century.

There are three forms of chant for the Preface: solemn, ferial, more solemn—this last to be chosen instead of the solemn form at the pleasure of the celebrant.

30. LITURGICAL SILENCES

IT MAY seem curious at first blush to reckon silence amongst the liturgical symbols—a kind of Saul among the prophets. And yet silence may be more poignant at times than words. When false witness was brought against Our Lord (Matt. 26:59-63), "the High Priest arose and said, Answerest thou nothing? But Jesus held His peace!" St. Chrysostom comments on the kingly silence—"for here was only a mockery of justice." We also

recognize silence as a constructive act and we say that "Silence gives consent" in certain circumstances. In reading the Apocalypse, too, we feel overwhelmed with awe at the words, "There was silence in heaven, as it were for the space of half an hour."

As the joyous sound of the bells on Holy Thursday lifts up our hearts, so does their ensuing silence down to Holy Saturday speak to us of mourning. In similar fashion may be contrasted the silence during the prayer *Libera nos, quæsumus, Domine* following the Pater Noster at Mass, with its loud recitation (by way of exception) in the Mass of the Presanctified on Good Friday. Considering the Mass as a condensed symbolism of the life of Christ, Durand here sees in the silence a figure of Our Lord's tomb, and in the loud recitation on Good Friday he sees a figure of the descent of Christ into Limbo and the deliverance *(libera)* of the souls detained there. We can indeed take exception to all of this and say, with Gihr, that the silence indicates simply that the prayer in question, while an embolism or interpolation continuing and elaborating the last petition of the Pater Noster, is an ecclesiastical addition to the Lord's Prayer and should not therefore have the same prominence

in the sacred rite. But poetry has its own rights even in a world of hard facts.

And so we are led to consider the still greater and more impressive silence of the Canon of the Mass. The loud strains of the *Hosanna in excelsis* have ceased and, says Durand, "the sacred chants are followed by the profoundest silence—silence in the priest; silence among the faithful. Are not the latter a figure of the timid apostles at the hour of the passion? None among them dared raise his voice in favor of their divine Master, although all had sworn with Peter: 'Though I should die with Thee, I will not deny Thee.' What tender emotions are awakened in the soul by the silence of the priest! The divine Lamb in the hands of His enemies uttered not a word, not a complaint. In the house of Herod, when He was buffeted, He was silent; in the prætorium, under the rods and the thorns, He was silent; on Calvary, confronted with blasphemies, He was silent. His silence, more eloquent than all words, teaches the pardon of injuries, sweetness in the face of persecution. During the three hours of His agony on the cross Our Lord prayed in silence; His dying lips uttered but seven words, treasured by the evangelists as the testament of His heart. How touching it is to see His representative at the altar praying in a low

voice from the Offertory to the Communion, that is to say, during the sacrifice properly so called, and interrupting this mysterious silence but seven times, namely: 1st, at the *Orate fratres;* 2nd, at the Preface; 3rd, at the *Nobis quoque peccatoribus;* 4th, at the *Pater noster;* 5th, at the *Pax Domini;* 6th, at the *Agnus Dei;* 7th, at the *Domine non sum dignus.*"

More prosaically, Gihr argues that the silent recitation of the Canon symbolically represents the fact that the Consecration and Sacrificial Act belong exclusively to the celebrant. Again, it harmonizes beautifully with the mysterious changing of the elements of bread and wine into the Body and Blood of Christ—a change imperceptible to the senses, incomprehensible to the mind. Also, "silent prayer is related to religious silence and, therefore, expresses the humility, reverence, admiration and awe wherewith the Church administers and adores the Mystery of the Altar. 'The Lord is in His holy temple; let all the earth keep silence before Him' (Hab. 2:20). The sight of the priest at the altar, communing amid profound stillness with God alone, is, therefore, an excellent means afforded to arouse and promote in those who are present the proper dispositions with which they should admire, adore and offer

along with the priest so grand and sublime a Sacrifice."

He also gives the common reason alleged for the silence, namely that "the foreign language and the silent recitation serve to withdraw the sacred words of the Canon from the ordinary intercourse, and to protect them from every desecration."

As against this argument, it is to be noted that during the first three centuries the consecration prayer was heard by the people, and Fortescue declares it difficult to assign date or reason for the silence introduced. He does not see why a silent prayer should be considered more reverent than an audible one; why the faithful who are to receive Communion should be barred from hearing the consecration-prayer. It may be added that the translated Missal, recommended for use at Mass, and the Ordinary given in prayer-books, print the Canon in Latin and English, and every word is thus noted by the mind if not by the ear.

If logical and historical reasoning fail to elucidate the matter, the symbolical reasons acquire a new emphasis. The heart has its reasons as well as the head. Gihr has done this for us with success. He concludes with a mystical reason: "The priest at the altar is the representative and image of the praying

and sacrificing Saviour. Now, as on the Mount of Olives and on the Cross, Jesus prayed not only in loud tones, but also in a low voice and in the silence of His heart to His Father, so also it is proper that the priest should even herein resemble His Divine Model, when representing and renewing the Sacrifice of the Cross.—The altar becomes not merely the Cross, but also the crib; for at the moment of Consecration the marvels of Bethlehem as well as those of Golgotha are renewed. Whilst deep silence pervaded all things and the night was in the midst of its course [as the Christmastide antiphon has it], the Almighty Word of God descended from His royal throne in heaven to the crib of Bethlehem; in like manner does the King of Glory at the Consecration come down upon the altar, amid the most profound silence."

This silence is—shall we say broken or rather emphasized?—by the ringing of the sanctuary bell at the Elevation. "Before elevation," thinks Legg in his *Ecclesiological Essays,* "came to be the custom, the Canon must have been recited in profound silence, broken only by *Nobis quoque*"—a matter which will be considered in the chapter on The Elevation.

The most impressive of all the liturgical

silences is, in at least one respect, that which concludes the *Tenebræ service* in Holy Week. The comparatively loud chanting of the choir is succeeded by the celebrant's recitation of the Miserere, in a low tone of voice, at the foot of the altar, followed by the affecting prayer of the Office. Its closing formula is recited inaudibly, and this brief silence is suddenly broken by the moderate rapping of the hand on the choir books—a multitudinous sound "like that of many waters," which by contrast seems much louder than it really is. One is forcibly reminded of the sudden shock experienced in witnessing Shakespeare's *Macbeth,* when the awful silence following the murder of Duncan is shattered by the knocking on the gate, and the whisperings of the guilty pair are thus rudely interrupted. De Quincey's brilliant essay on the subject is hardly an overdrawn piece of commentary.

There is no doubt that originally the rapping on the choir book was simply a convenient method of indicating to the choir that the service was ended, just as at present the master of ceremonies signals the choir to rise or sit by giving a sharp rap on the book he carries. An opportunity for symbolism was soon perceived in this—namely the earthquake and rending of rocks (Matt. 27:51) at the death of Our Sav-

iour could ceremonially be recalled by a moderate but multitudinous rapping on the choir books. Who will quarrel with the poetic beauty of this intimation? At all events, the rubric now directs that a brief clashing noise be made, the one remaining lighted candle (which had been hidden behind the altar) be brought out again (thus symbolizing the resurrection of Our Lord), and all engaged in the ceremony of *Tenebræ* depart in silence from the sanctuary.

31. THE CANON OF THE MASS

THE Preface is followed by the choral singing of the Sanctus (or, as it is sometimes more descriptively styled, Tersanctus). "There could not be," wrote Cardinal Wiseman, "a more splendid introduction, with the hymn which closes the Prefaces, to the divine rite which follows. Here we must pause; because the subject becomes too sacred for our pen; the ground upon which we are about to tread is holy, and the shoes must be loosed from the feet of him who will venture upon it."

The Canon is a sublime illustration of the liturgical silences which have appropriately received a chapter for separate treatment. Coming from the Greek, the word itself means in general a straight, inflexible rod; therefore

also an unchangeable rule. The Canon is the unchanged part of the Mass, other parts of which change from season to season, from day to day. "As the Sacrifice which the eternal High Priest offers on the altar to the end of the ages is and ever remains the same, so, in like manner, the Canon, the ecclesiastical sacrificial prayer, in its sublime simplicity and venerable majesty, is and ever remains invariably the same; only on the greatest feasts are a few additions made in order to harmonize with the spirit and change of the ecclesiastical year" (Gihr).

This holy ground will not be traversed here, if for no other reason, simply because the subject would demand much greater space than can be dedicated to it here. Dr. Gihr devotes to it many pages (pp. 578-694 of the English translation of his work, *The Holy Sacrifice of the Mass,* St. Louis, 1914). Apropos of this large treatment of only one, albeit the principal, part of the Mass, it may be interesting to recall the words (uttered with no unfriendly intent) of the Rev. Dr. W. J. Dawson in his article, "Vulgarizing Religion," in *The Century Magazine* for September, 1924: "The Roman Catholic Church is perfectly right when it presents to the people the mystery of the Mass, with no attempt whatever to explain it.

It says, 'Here is something that lies beyond reason; take it or leave it; accept it as something inexplicable, dimly seen through sacred symbols, but don't ask any explanations.' And the power of this appeal is witnessed by the fact that to multitudes of Christians the Mass, which they do not understand or presume to understand, is the living core of their religion. They submit themselves to the charm of mystery, which draws them out of the world of fact into a world of faith."

There is of course a sense in which, after a library of books have been written with intent to explain the mystery of the Mass, the mystery remains. Nevertheless, it was an unwitting inaccuracy to say that "no attempt whatever to explain" that grand mystery is made. A very large library would be cramped in the effort to accommodate the theological and the popular books written on that theme. Consult merely the bibliography preceding Dr. Gihr's treatment, the list of books concluding Dr. Fortescue's work on *The Mass,* the indexes of theological reviews in all the languages of earth.

But Dr. Dawson confronts another mystery which he endeavors to explain. "During Advent," he writes, "I often attended Mass at St. Patrick's in New York and always with a

sense of astonishment. Here were hundreds of persons of all ranks of society bowed in impressive silence. There was no music; no exhortation; nothing in fact but a lighted altar at the end of the long nave, before which the celebrating priest bowed, murmuring ancient Latin words, which the distance alone made unintelligible. Yet it was evident that the worshipers were profoundly moved. What moved them? A sense of profound awe in the presence of what to them was a divine mystery."

Yes, after all the explanations, the Divine Mystery remains and begets the sense of adoring awe. Yet, it is the Mass that counts, as Augustine Birrell, the English statesman and Protestant writer, declared thirty years ago: "The Mass," he wrote, "is a mystery so tremendous, so profoundly attractive, so intimately associated with the keystone of the Christian faith, so vouched for by the testimony of the Saints. . . . If the Incarnation be indeed the one divine event to which the whole creation moves, the miracle of the altar may well seem its restful shadow cast over a dry and thirsty land, for the help of man who is apt to be discouraged if perpetually told that everything really important and interesting happened once for all, long ago, in a chill, historic past. *It is the Mass that matters.* It

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is the Mass that makes the difference, so hard to define—so subtle is it, yet so perceptible—between a Catholic country and a Protestant one, between Dublin and Edinburgh, between Havre and Cromer'' *(The Nineteenth Century,* April, 1896).

The astonishment of Dr. Dawson and Mr. Birrell, however, was easily removable. The attraction exerted by the great mystery was prophesied by Our Lord Himself: ''And I, if I be lifted up from the earth, will draw all things to myself''—and St. John (12:32), when recording this in his Gospel, forthwith adds: ''Now this he said, signifying what death he should die.''

32. THE ELEVATION

CATHOLICS need no reminder of the especially fervent sense of adoration due to these tremendous moments. Doubtless even a pagan would construe, from the intense silence, the general air of reverent expectancy alike among clergy and congregation, the subdued tinkle of the bell, that a mystical climax was at hand.

There are some points of peculiar interest connected with the Elevation. The adoration given to the Sacred Host before the consecra-

tion of the Chalice is supposed to have originated as a visible protest against a mediæval view of a few theologians that Our Saviour was not present on the altar until the consecration of the Chalice had been completed. As we know, He is present, Body and Blood, Soul and Divinity, under each Species. This is made obvious by the elevation, first of the Host, then of the Chalice.

Another point has been raised concerning the proper attitude of the congregation. Before Pius X attached an indulgence of seven years and seven quarantines to the act of looking on the Host at the elevation and at the same time saying, with faith, piety and love, the words "My Lord and my God," it was the common practice to remain throughout the consecration and elevation with reverently bowed head. Meanwhile, the rubrics directed the celebrant to exhibit, at the elevation, both Host and Chalice to the people for adoration ("populo reverenter ostendit adorandum"), and he was therefore to raise both to a height that would permit of this momentary gazing.

We may thus return popularly, through the indulgence granted by "the Pope of the Eucharist," to the mediæval custom of gazing on the Sacred Host at the elevation: "In the Middle Ages the faithful were accustomed to

look at the uplifted Host before bending in prayer, and there is abundant evidence that importance was attached to this observance—so much so, indeed, that attendance at Mass was often spoken of as 'seeing God,' " (Matthews, *The Mass and Its Folklore*). The people will, by such a return, both increase devotion and gain an indulgence, without danger, in our better instructed age, of the extravagances of mediæval customs alluded to by Father Thurston: "Promises of an extravagant kind circulated freely among the people describing the privileges of him who had seen his Maker at Mass. Sudden death could not befall him. He was secure from hunger, infection, the danger of fire, etc. As a result, an extraordinary desire developed to see the Host elevated at Mass, and this led to a variety of abuses which were rebuked by preachers and satirists. On the other hand, the same devout instinct undoubtedly fostered the introduction of processions of the Blessed Sacrament and the practice of our familiar Exposition and Benediction" (*The Catholic Encyclopedia*, vol. V., p. 380).

The elevation of the consecrated elements brought about, in the twelfth and thirteenth centuries, great additions to the ceremonial splendor of the Solemn Mass, "lights and

torches, censings, bell ringings, and genuflexions" (Bishop, *The Genius of the Roman Rite*, etc.). "In trying to figure to ourselves the true and unadulterated Roman ceremonial of the Mass, we must conceive ceremonial pomp as confined to two moments: first, the entry of the celebrant into the church and up to the altar; secondly, in connexion with the singing of the Gospel (Bishop)." The accretions made to this olden rite in the course of the centuries have enriched it wonderfully, until we find the full flowering of ceremonial and symbolism as they exist to-day.

33. COMMEMORATIONS OF THE LIVING AND THE DEAD

TWO commemorations are made at Mass: one for the living, one for the dead. The former is made before the consecration; the latter, after it.

For the Living

Remember, Lord, thy servants of both sexes, N. and N., and all here present, whose faith and devotion are known to thee, for whom we offer to thee, or who offer to

For the Dead

Remember also, Lord, thy servants of both sexes, N. and N., who are gone before us with the sign of faith, and repose in the sleep of peace. To these, Lord, and to all

thee, this sacrifice of praise for themselves and all that belong to them: for the redemption of their souls, for the hope of their salvation and safety: and render their vows to thee, the eternal, living and true God.

who sleep in Christ, we beseech thee to grant a place of refreshment, light and peace, through the same Christ our Lord. Amen.

There is a natural and obvious symbolism in placing the commemoration for the living before the consecration, for they can join in the forthcoming sacrifice with the celebrant himself, as indicated in the previous address made by him to the congregation in the *Orate fratres:* "Pray, brethren, that my sacrifice and yours be acceptable to God the Father Almighty." The dead, however, cannot do this, but may still participate in the benefits of the Holy Sacrifice when it shall have been accomplished, that is to say, after the consecration. "The dead will not praise thee, Lord . . . but we who live bless the Lord" (Ps. 113).

An additional symbolism is conferred on the commemoration for the dead, which is undoubtedly beautiful but seems nevertheless strained. As the priest says the words of the

prayer "he moves his hands slowly before his face so as to have them united at the words 'in the sleep of peace.' This gentle motion is suggestive of the lingering motion of the soul preparing to leave the body. The final union of the hands forcibly recalls the laying down of the body in its quiet slumber in the grave" (Weidenhan, *A Catholic Dictionary for the Catholic Laity*).

The rubric printed in the Canon of the Mass makes no distinction between the ceremonial action accompanying the two commemorations. For the "living" the direction is that the priest "joins his hands, prays a brief space for those for whom he intends to pray, then with extended hands continues" with the portion after the "N. and N." Similarly, for the "dead," the priest "joins his hands, prays briefly for those deceased for whom he intends to pray, then with hands extended continues" with "To these, Lord, and to all who sleep in Christ," etc.

It is true that the wording of the directions given for the celebration of Mass, placed at the beginning of the missal, employs differing phraseology in the two cases, and some rubricists discover in this fact a basis for discrimination in the ceremonial accompanying the

words. De Herdt *(S. Liturgiæ Praxis)* disagrees with them, finding the simple interpretation of both cases sufficiently stated in the rubrics placed in the Canon of the Mass.

So far, at all events, as the slow moving of the hands towards the face is concerned, and their final joining, both commemorations are performed in the same way, and a peculiar symbolism "for the dead" cannot logically emerge from a ceremony equally applying to the "living."

34. THE PATER NOSTER

THE custom of singing the *Benedictus* immediately after the Elevation led, in the olden days before Pius X instituted his reform in Church music by the *Motu proprio* of 22 November, 1903, to a curious contrast between the elaborately florid style of the music then in vogue, supported often by the resounding stops of the church organ and the accompanying musical tumults of an orchestra on the great feasts of the year, and the grave, single-voiced chant by the celebrant when, closing the Canon of the Mass with the concluding words of the formula, *Per omnia sæcula sæculorum,* he began the apologetic words that precede the

Pater Noster: "Let us pray. Admonished by salutary precepts, and formed by divine instruction, we presume to say: Our Father, Who art in Heaven," etc.

The musical contrast was by no means to the detriment of the plainsong. The solemnly sweet chant seemed to triumph, in its lovely simplicity, over the shouted harmoniousness of modern musical creativeness. The celestial quality of the chant seemed able to triumph even over such natural handicaps as the celebrant's occasional weakness or roughness of voice and uncertainty of intonation. Was this effect of other-worldliness a victory achieved by the tender melody or rather by the deeper tenderness of the Divine words which it was about to clothe with a thin drapery of musical sounds? What was in the mind of Mozart when declaring that he would gladly exchange his glory as a composer to have been the composer of a single Preface? Did he mean the music or the words? Still, either would have justified his admiring renunciation. And the plainsong of the Pater Noster, simpler than that of the Prefaces, yields little if at all to them in respect of perfect adaptation to the text. The music of both is incomparably affecting.

But leaving all this behind, we may profitably look at the text.

In our varied reading, we perhaps have come upon several curious difficulties or mental questionings respecting the prayer which, in a sense, sums up all of our prayers, namely the "Our Father." Thus has the prayer been commonly called by us, although in Latin it is indifferently styled the *Pater noster* and *oratio dominica* (*oratio* = prayer, *dominus* = Lord, *dominica* = pertaining to the Lord), and the title of "The Lord's Prayer" has become common enough since the Reformation. Before that, all classes, including the illiterate, said the prayer in Latin, and the expression *Pater noster* became a noun in common use, *paternoster* and *paternosters*. Those who are further interested in the name will find some additional uses of it chronicled in the Century Dictionary.

Now to the prayer itself. It occurs in two forms in our Catholic Bible. St. Matthew gives it in full as part, apparently, of the Sermon on the Mount (Matt. 6:9-13). St. Luke gives it in a condensed form (11:2-4) as Our Lord's answer to a disciple who had asked Him to teach the proper method of prayer. Let us compare both versions as given in our Baltimore Bible.

St. Matthew	*St. Luke*
Our Father who art in heaven, hallowed be thy name.	Father, hallowed be thy name.
Thy kingdom come. Thy will be done on earth as it is in heaven.	Thy kingdom come.
Give us this day our supersubstantial bread.	Give us this day our daily bread.
And forgive us our debts, as we also forgive our debtors.	And forgive us our sins, for we also forgive everyone that is indebted to us.
And lead us not into temptation. But deliver us from evil. Amen.	And lead us not into temptation.

We use the form given by St. Matthew in the various functions of the Church, the form made so familiar to us in the chant of the celebrant at High Mass. In English, we say "daily" for "supersubstantial," and "trespasses" and "trespass" for "debts" and "debtors." We thus conform with Protestant usage because of an historical tradition imposed by Henry VIII. We differ from Protestant usage, however, by omitting the uncritical conclusion, "for Thine is the kingdom, and the power, and the glory."

Various difficulties arise from the variations in the two Gospel texts. (1) Our Lord may

have presented it on two different occasions—in the long form when reproving certain mistaken views of prayer in the Sermon on the Mount, and again in the short form when replying to the desire of a disciple that He should teach us how to pray.

(2) The short form is said to include implicitly the longer one, in somewhat the same fashion as (declares St. Ambrose) the short form of the Beatitudes in St. Luke (6:20-22) includes implicitly the much longer form given by St. Matthew (5:2-11).

(3) The words "supersubstantial" and "daily" constitute a greater difficulty. It is thought that St. Jerome was inconsistent in rendering the same Greek word as "supersubstantial" when translating St. Matthew's Gospel into Latin, and as "daily" when translating St. Luke's Gospel into Latin. Before his day, the Church had been using the word *quotidianum,* or *daily,* and has persisted in its use in her Divine Office and Holy Mass, and in her other various functions, and we always use the word *daily* when saying the prayer. It has been argued that *supersubstantialis* means practically the same thing as *quotidianus.* But possibly St. Jerome desired to imply two things by the two renderings: namely, by "daily bread" the physical needs of life, and by

"supersubstantial bread" the needs of the higher or spiritual life, and specifically the Holy Eucharist, the "bread that cometh down from heaven" (St. John's Gospel, 6:50). Thus St. Thomas Aquinas, giving in his *Catena Aurea* various interpretations of the word by the Fathers, includes the view of St. Jerome which quotes the verse of St. John's Gospel to illustrate his view that by *supersubstantialis* he desired to imply "chief" or "excellent" or "peculiar" bread. One may nevertheless wonder why such a prayer should have been presented as a model to the crowds listening to the Sermon on the Mount, who could of course know nothing whatsoever about the wondrous promise and foreshadowing of the Eucharist as was recorded later in St. John's Gospel.

35. THE ORIGINS OF THE AGNUS DEI

THE formula "Agnus Dei, qui tollis peccata mundi, miserere nobis" (Lamb of God, Who takest away the sins of the world, have mercy on us), seems to have been introduced into the Mass in the seventh century, and to have been then sung once by celebrant and congregation. In the eleventh century it was sung twice, possibly thrice; and in the following cen-

tury, thrice, with "Dona nobis pacem" at the close of the third invocation, as we now have it at Mass. A number of Churches, nevertheless, sang the unaltered formula thrice, that is, without the "Dona nobis pacem," and the Lateran basilica retains this custom to-day.

The words of the text are found in the *Gloria in excelsis: "Agnus Dei,* Filius Patris, *qui tollis peccata mundi, miserere nobis."* This may be considered the immediate source. The double repetition may later have been suggested by the recurrence of the phrase in the Gloria, which continues: *"Qui tollis peccata mundi,* suscipe deprecationem—nostram; Qui sedes ad dexteram Patris, *miserere nobis."* Pope Innocent III ascribes the closing formula, "Dona nobis pacem," to the many adversities and terrors threatening the Church; but it may have been suggested by the references to peace preceding and following the Agnus Dei. After the fraction of the Host, the priest sings: "Pax Domini sit semper vobiscum" (The peace of the Lord be ever with you), and after the Agnus Dei the Pax is given at solemn Mass, preceded by a prayer for peace: "O Lord Jesus Christ, who saidst to thine Apostles, 'Peace I leave you, My peace I give you': look not upon my sins, but upon the faith of Thy Church: and vouchsafe to give it that peace and unity

which is agreeable to Thy will: who livest and reignest God, world without end. Amen."

The remoter source of the text is of course the great cry of the Baptist: "Behold the *Lamb of God:* behold Him *who taketh away the sin of the world"* (John 1:29), together with the cry of the two blind men (Matt. 9:27): "*Have mercy on us,* Son of David."

The symbolism of the Lamb is found in the Apocalypse in more than thirty references to "the Lamb that was slain from the beginning of the world" (13:8), "the blood of the Lamb" (12:2), "they that are written in the book of life of the Lamb" (21:27), and the like. Thence we can trace it back to the comparison made by St. Peter in his First Epistle: "the precious blood of Christ, as of a lamb unspotted and undefiled" (1:9); thence to the questioning of the eunuch of Queen Candace (Acts 8:32, 33): "He was led as a sheep to the slaughter; and like a lamb without voice before his shearer, so openeth he not his mouth." The eunuch was reading the noble Messianic chapter of Isaias (53:7-12), and asked Philip: "I beseech thee, of whom doth the prophet speak this? of himself, or of some other man? Then Philip, opening his mouth and *beginning at this scripture,* preached unto him *Jesus"* (Acts 8:34, 35).

We recall the Paschal Lamb of the Old Tes-

tament, whose blood, sprinkled on the door-posts, should save from the Destroying Angel and we find therein a figure or symbol of the Immaculate Lamb of God whose blood was to conquer death and open to us the true Land of Promise. We shall also recall the daily offering of a lamb (Exod. 29:38, 39), symbolizing the unending sacrifice of our altars. "To the idea of immaculate purity, gentleness, atoning and eucharistic sacrifice, the Baptist added that of universality of purpose: the Lamb of God was to take away the sins of the world, and not only those of Israel. From the Baptist the other John caught the fulness of the symbolism and repeated it in the fourth and fifth chapters of the Apocalypse in such a way as to foreshadow the splendors of the Solemn Mass—the Lamb upon the altar as upon a throne; the attendant clergy as four-and-twenty ancients seated, clothed in white vestments; the chanting of the 'Sanctus, sanctus, sanctus'; the incense arising from golden censers, and the music of harps; and then, as by a sudden change, in the midst of all 'a Lamb standing as it were slain' (5:6) (Henry, art. "Agnus Dei in Liturgy," in *The Catholic Encyclopedia).*

All of this sacred symbolism is called to our minds by the pathetic chant of the Agnus Dei at Solemn Mass.

36. AGNUS DEI

THE brief text of the Agnus Dei in Mass may be used as an illustration of several subjects. It has its Biblical sources and its liturgical history. But it may also serve for a few thoughts concerning the clash between the plainsong treatments of the sacred texts, so greatly advocated by Pius X, and the sometimes flamboyant, and nearly always unsuitable, treatments by the great modern composers and their less notable successors. And —being so conveniently brief—the text can be made to illustrate a subject that has become increasingly attractive to students of liturgy, of plainsong and of literature, namely the so-called "liturgical tropes." These various viewpoints may well be expressed in different chapters.

It is true that the books and articles which have signalized the controversy between the advocates of plainsong and the defenders of the "modern Masses" could be made to form a library, and that even a small book like the present one seems bound, by its title, to include some account of a controversy which has to do directly with certain Catholic customs in church music.

It is also true that the subject of liturgical

tropes, formerly quite a Catholic custom, and a custom which found an echo even in one of Gounod's Masses, must receive some attention here.

A small volume, on the other hand, can consider such large topics only, as it were, glancingly. But a glance may still be full of meaning, and may thus attract attention where a long lecture would simply prove tedious and therefore a thing to be avoided. What is said, for instance, about the musical mistreatment of the beautifully symmetrical texts of the Agnus Dei by modern composers will generally be valid as a criticism of the treatment they give to the other grand texts in the Ordinary of the Mass—the Kyrie, the Gloria in excelsis, the Credo, the Sanctus and Benedictus. *Ex uno disce omnes* will apply fairly in this case. So, too, the tropes of the Agnus Dei, and Gounod's farcing of the same text in the most celebrated of his Masses, will illustrate sufficiently the meaning of tropes in general. Readers who may desire fuller information on such large subjects must find it elsewhere, but it is hoped they may feel pleased meanwhile that broad and alluring horizons have been at least indicated, as it were, by an emphatic glance.

37. TROPES OF THE AGNUS DEI

OUR mediæval forbears busied themselves in curious fashion with the liturgical texts. The long strings of notes following the Alleluia were sung to the last syllable, *a*—this jubilus, as it was styled, being understood as symbolical of the endless joys of heaven. Certainly, the strains of their premeditated art were at times exceedingly long (and let us hope, sweetly) drawn out.

About the eighth or ninth century it occurred to some pious mind to fit words to the notes of the jubilus, and so we obtained what was called the Sequence or Prose. We are not concerned with this just now, save by way of excluding it from the present discussion, to which it may be assumed nevertheless to have some right, since it closely resembles the Trope, in similarity of method and development ultimately into complete poems.

In the same way, but for different reasons, additions were made to the liturgical texts by way of comment or elaboration, as illustrated by the following example. The text of the Agnus Dei is given completely, but between the invocation and the petition a line is inserted. In this example, the three inserted lines have

internal rhyme as well as end-rhyme—but rhyme is merely accidental to tropes:

Agnus Dei, qui tollis peccata mundi,
Crimina tollis, aspera mollis, Agnus honoris,
Miserere nobis.

Agnus Dei, qui tollis peccata mundi,
Vulnera sanas, ardua planas, Agnus amoris,
Miserere nobis.

Agnus Dei, qui tollis peccata mundi,
Sordida mundas, cuncta fœcundas, Agnus odoris,
Miserere nobis.

A fairly literal translation would be (joining the three insertions in order to save space):

Lamb of God, who takest away the sins of the world,
Who takest away crimes, softenest trials, Lamb of honor,
Who healest wounds, levelest hills, Lamb of love,
Who cleanest foulness, makest all fruitful, Lamb of (sweet) odor,
Have mercy on us.

In another example, the three inserted lines are in classical hexameter measures. The insertions, however, were not limited to a single line, nor need they have classical measure, or accentual rhythm, or rhyme:

Agnus Dei . . . mundi,
Redemptor, Christe,
Exoramus te supplices,
miserere nobis.

At times they were quite extensive, as a single stanza of the following will show:

Agnus Dei,
Sine peccati macula
solus permanens
cuncta per sæcula,
nostra crimina dele,
qui tollis peccata mundi;
Hæc enim gloria soli
Domino est congrua;
miserere nobis.

With such large liberty were other liturgical texts treated, such as the Kyrie, Gloria, Sequence, Credo, Sanctus, Hosanna. In their volume of *Tropi Graduales,* Blume and Bannister give a wonderfully large and varied collection of liturgical tropes, including ninety-seven tropes of the Agnus Dei alone.

This old Catholic custom of the tropes must have made the Mass very long, and the reform of the missal by Pius V omitted them altogether, whilst retaining only five of the more than five hundred sequences which hymnologists know of to-day.

The tropes have indeed disappeared so completely from Catholic memory, that we are hardly aware of the happy reform that banished them, and doubtless find it difficult to

understand the purpose of Gounod in retaining a kind of echo of them in his "St. Cecilia Mass." After the first and the second Agnus Dei he inserts the *Domine non sum dignus* (Lord, I am not worthy that Thou shouldst enter under my roof; but only say the word, and my soul shall be healed). He was roundly and justly criticized for this mixing of two related texts. He had won the *Prix de Rome* whilst studying at the Paris Conservatory, and had employed his time in Rome largely in the study of polyphony of the Renaissance masters of church music, and doubtless his fancy was also attracted to the old custom of tropes. Whilst he committed an offense to the liturgy, he might truly have offered in palliation that his musical treatment of the Agnus Dei is reverent throughout, and that, if Holy Communion be distributed at High Mass, his trope merely recalled to the minds of the communicants the words of the priest to them as he holds up the Sacred Particle for their adoring and humble love: "Behold the Lamb of God! Behold Him who taketh away the sins of the world. Lord, I am not worthy" etc., thrice repeated. For the strains of the Agnus Dei would be heard during the distribution of the Communion when given at Solemn Mass.

38. AGNUS DEI (MUSIC)

THE Agnus Dei is the last of the chants (outside of the mere responses to celebrant and deacon) sung by the choir at solemn Masses. We notice that the words *Agnus Dei, qui tollis peccata mundi* (Lamb of God, who takest away the sins of the world) are sung thrice, the first two times with the addition of *miserere nobis* (have mercy on us), but the third time with the addition of *dona nobis pacem* (grant us peace).

Some of the great composers of "Masses" saw here a chance to illustrate musically the symbolism which they construed in the sacred words. The tender appeal to the Lamb of God with its prayer for mercy was treated ordinarily with grave or plaintive strains, but the *Dona nobis pacem,* partly because it ended the "musical Mass" and became thus a *finale,* and partly because the word *peace* suggests happiest thoughts in this world of tumults and frequent wars (one easily recalls the frenzied joy that everywhere attended the rumor of armistice in the World War), was considered a splendid opportunity for assembling all the resources of organ, orchestra and voices for a most impressive musical outburst. What choir (at least in the days antedating the famous

Motu proprio of Pius X (issued appropriately on the feast of St. Cecilia, patroness of church music, 22 November, 1903), failed at least to essay "Haydn's Third"? That Mass strives to symbolize peace by a movement in *allegro vivace* which takes up twice as many pages as all the rest of the triple Agnus Dei in *adagio.* Illustrations could be multiplied. Some are given in the article "Agnus Dei in Liturgy" contributed to *The Catholic Encyclopedia* by the present writer. They are perhaps too cumbrous and technical for inclusion here, but the following excerpt is appropriate: "Of the quasi-dramatic treatments which the Agnus Dei has received in modern times, it is not worth while to speak (e.g. Haydn's Mass *in tempore belli;* Beethoven's in D, with the roll of drums accentuating the blessings of peace in contrast with the horrors of war), or of the treatments which have thoroughly disfigured, by omissions, insertions, and additions of words, the beauty of the liturgical text; or have so interposed the words as to make nonsense (e.g. Poniatowski's "Mass in F"—to select from the lesser order—which indiscriminately assigns to each of the "Agnus . . . mundi" a confused jumble of "miserere" and "dona"—a conceit the symbolism of which is not clearly intelligible). In general, these

liturgical excesses resulted from the dramatic instinct working in the field of sacred music."

In great and most pleasing contrast to all this rather puerile work in dramatic symbolism is the grave, gentle, calming and consistent treatment accorded to the gentle words of the Agnus Dei by the plainsong composers. The Vatican Kyriale gives twenty such compositions. In six of these, the melody remains the same for all three invocations, giving us what might be termed the form *a, a, a;* in twelve, the melody is the same for the first and third invocation, but different for the second, giving us type *a, b, a;* in one, the melody is the same for the first two but varies for the third, or type *a, a, b;* in another, the three melodies differ, or type *a, b, c.* From the article already quoted the following may be taken: "In type *a, b, a,* however, many correspondences of melody between *a* and *b* are found in certain portions of the text; while in type *a, b, c,* the melody of 'nobis' is common to all three. In all this we can perceive the operation of excellent ideas of symmetry and form amid great variety of melody. The plainsong melodies of the Agnus Dei (as, indeed, of other chants as well, the Kyries exhibiting similar obvious symmetries, while the more melismatic chants of the Proper of the Mass will, under enlightened analysis,

yield surprisingly beautiful results) are illustrations of the fact that the ancient composers, although working under very different conceptions of music from those which obtain in our days, had clear perceptions of the province of form in musical art, and had canons of construction and criticism which we have not as yet, in all likelihood, fully appreciated."

The triple text of the Agnus Dei possesses its own rights of textual symmetry, and these were respected by the mediæval composers, but largely ignored by the moderns.

39. THE LITURGICAL YEAR

THE central fact in all history is the coming of Christ into the world. Historians recognize this fact by dating events either before or after His birth, that is, "B. C." (before Christ) or "A. D." (in the year of Our Lord, "Anno Domini").

But the Civil Year, beginning on January 1st and ending on December 31st, takes no account of this tremendous fact. The Church Year, called sometimes the Ecclesiastical Year, sometimes the Liturgical Year, expresses a symbolism. Comprising the same number of weeks as the Civil Year, the Church Year begins and ends differently, for it is not concerned with

secular business, but with the greater business of our salvation, and therefore wishes to commemorate, in the divisions of the year, the wonderful work of our redemption.

The Church Year may be considered as comprising three grand divisions or cycles celebrating the work of the Three Divine Persons of the Most Holy Trinity. The Christmas cycle celebrates the sending, by God the Father, of His only-begotten Son into the world: "As the Father hath sent me," said Christ (John, 20:21). It comprises the period of preparation known as Advent and extends to Septuagesima Sunday. The second cycle deals with Easter, and celebrates the rising of Christ from the dead: "I lay down my life that I may take it up again" (John, 10:17)—that greatest of miracles, upon which our Faith is founded (1 Cor., 15:14). It comprises the preparatory seasons of Septuagesima and Lent, and extends to Pentecost. Finally, Pentecost celebrates the coming of the Holy Ghost to abide forever with the Church, and its cycle comprises the remainder of the year. The Church Year thus begins, not on January 1st, but on the first Sunday of Advent.

The central and greatest feast of the year is Easter.

The Church has a distinct Divine Office for

each day of this variable year, which those who are in Sacred Orders are under obligation to recite. But side by side with this varying succession of days and seasons, there are many feasts, some of them (like that of the Immaculate Conception) of splendid eminence, which occur on fixed days of the month. This concurrence gives much concern to those who must prepare the Church calendar for each year, for the greater feasts take precedence of the lesser, and the gradation is defined with most minute exactness. Innumerable compromises are thus to be affected, not arbitrarily, but under the guidance of a maze of rubrical directions. Priests and the devout and instructed laity who read the Breviary (whether in Latin or in the Marquess of Bute's excellent translation of the Breviary into English) must have recourse to a yearly volume entitled *Ordo divini officii recitandi* for minute and specific directions as to the proper manner of reading the Office and saying the Mass of each day of the year.

40. THE MEANING OF ADVENT

ADVENT means "coming." In this season we prepare, through prayer and penitence, for the commemorative coming of Christ into the world.

Catechisms and books of piety sometimes tell us that the four weeks—usually incomplete weeks—of Advent symbolize the four thousand years from Adam to Our Lord. The liturgy of Advent gives us no basis for this suggestion, although it is popularly accepted and withal may have some value as recalling the long centuries during which mankind hoped and prayed for a redeemer. But we should not push the symbolism too much into detail, as though the word "four" (found in "four" weeks and in "four" thousand years) were the very heart of the symbolism. On the one hand, the number of millenniums preceding Christ is variously estimated by Catholic scholars. The too precise figure of "4004 years," which we often find given, is only one computation or guess, despite its appearance of minute accuracy, and is most probably erroneous. Other estimates run up into many more thousands of years. On the other hand, the Church in olden times assigned five weeks to this season, and even made the period one of forty days, perhaps in imitation of the Lenten season. In the eleventh century, Pope St. Gregory reduced the Sundays to four, and this prescription continues to the present time. The detailed symbolism fails, therefore, in two respects: first, in assuming just four millenniums; secondly, in assuming

that the Church always assigned just four weeks to Advent.

The first of these four Sundays is the one which falls nearest to the feast of St. Andrew the Apostle (November 30), and its date may accordingly be as early as November 27, giving us four complete weeks, or twenty-eight days, before Christmas; or it may be as late as December 3, in which case we should have only twenty-two days. Always, however, there will be four Sundays in Advent.

It is a season of penitence. As in Lent, the Church, except on feasts, uses violet vestments; omits the Te Deum from the Divine Office and the Gloria in Excelsis from the Mass; forbids the solemnization (that is, the nuptial Mass and Benediction) of marriage, the playing of the church-organ at liturgical functions, the decking of the altar with flowers. On the third Sunday, styled Gaudete ("Rejoice"), however, rose vestments may be used, the organ may be played, and flowers may be placed on the altar. In many dioceses of the United States, the Fridays used to be fast days, but are no longer so. The only fast days in Advent now are the Ember Days and the vigil of Christmas.

It is also a season of commemorative longing for the coming of Christ. We are reminded

daily of this in the Divine Office by the verse at Prime, "*Qui venturus es in mundum*" ("Who art to come into the world"). This longing is most beautifully expressed in the celebrated "O Antiphons" to the Magnificat which are sung severally on the seven days preceding the vigil of Christmas. All begin with the exclamation "O." The initials of the second words, taken in reversed order (Thus: Emmanuel, Rex, Oriens, Clavis, Radix, Adonai, Sapientia), give us an acrostic, ERO CRAS ("I shall be—or come—tomorrow"), which scholars think may have some value in solving certain historical and literary problems.

41. ADESTE FIDELES

WE MAY learn something interesting about our favorite Christmas hymn from an anecdote told in the *Sunday School Times* (December, 1901) by Lieut.-Col. Curtis Guild, Jr., late Inspector General of the Seventh Army Corps.

This corps was encamped along the hills at Quemados, near Havana, on Christmas Eve of 1898, and the good Colonel was sitting, late at night, before his tent in conversation with a fellow officer. Naturally, they were talking about Christmas and home, when suddenly

from the camp of the Forty-ninth Iowa a sentinel's call: "No. 10; 12 o'clock, and all's well!" was clearly heard in the calm night. Colonel Guild continues his story:

"It was Christmas morning. Scarcely had the cry of the sentinel died away when from the bandsmen's tents of that same regiment there rose the music of an old, familiar hymn, and one clear baritone voice led the chorus that quickly ran along those moonlit fields: 'How Firm a Foundation, Ye Saints of the Lord!' Another voice joined in, and another, and another, and in a moment the whole regiment was singing, and then the Sixth Missouri joined in, with the Fourth Virginia and all the rest, till there, on the long ledges above the great city . . . a whole American army corps was singing."

What was being sung? The Colonel tells us that it was a certain Protestant hymn, one of whose stanzas he forthwith gives. He adds: "The Northern soldier knew the hymn as one he had learned beside his mother's knee. To the Southern soldier it was that and something more—it was the favorite hymn of General Robert E. Lee, and had been sung at the great commander's funeral. Protestant and Catholic, South and North, singing together on

Christmas Day in the morning—that's an American Army!''

The Catholic reader of this anecdote will naturally wonder why a hymn having no special relation to Christmas should have been sung so spontaneously on Christmas Day in the morning by the whole American army corps. He will cease to wonder when he knows that the tune of the *Adeste Fideles* has been used for many Protestant hymns, including the one mentioned by Colonel Guild. It is not at all improbable that the soldier from Iowa was really singing our own well-loved Christmas hymn, either in the Latin text so commonly given in our hymnals, or in some one of the many translations of it into English, made by both Catholic and Protestant translators.

The Colonel thought of the words he knew best. But the army corps must have mixed the words rather sadly—Catholics singing the *Adeste* in Latin or in English, Protestants singing perhaps some rendering of it into English, perhaps the hymn mentioned by Colonel Guild, perhaps some one of many different hymns set in their hymnals to the favorite tune of our Christmas hymn.

To illustrate this remark, I need only refer to the *Hymnal Companion to the Prayer Book* (Boston, 1885), which gives a good rendering

of the *Adestes Fideles* into English together with three Protestant hymns, all set to the favorite melody. A Moravian hymnal (Bethlehem, Pa., 1912) suggests our tune for no less than twenty-two hymns found in the volume.

Undoubtedly, it is our tune that has made these Protestant hymns "go." It was questionable taste to divorce the tune (wedded originally to the Latin Christmas hymn and therefore speaking only of the joys of that holy season) from its own text, and make it a vehicle for words having no relation whatsoever to Christmas. And it was a lovely thought of the soldier from Iowa to remind a warring camp of the Nativity of the Prince of Peace.

Much other misinformation has been scattered abroad concerning both the words and the tune, and in places where we should hardly expect it. We may pardon the writer in the *Pall Mall Gazette* (26 December, 1901) who declared that the words are "believed to date from the persecution under Diocletian." But we are surprised at finding a Catholic hymnal issued as late as the year 1912 attributing them to St. Bonaventure, who died in 1274. As to this, it is sufficient to say that they are not found in the works of the Saint. A Catholic hymnal issued in 1913 ascribes the text to a Cistercian source, as does also a well-edited

book published in Dublin in 1906. Probably this thought was taken from Orby Shipley's ascription, in his *Annus Sanctus,* to a "Sequence from the Cistercian Gradual of the Fifteenth-Sixteenth Century."

The fact is that the words cannot be traced back farther than the middle of the eighteenth century, where they are found in five manuscripts scattered in libraries and religious houses of Ireland, England, Scotland, and printed in the 1760 edition of *The Evening Office of the Church.* This volume doubtless gives us the first rendering into English: "Draw near, ye faithful Christians." As no manuscripts or printed books on the Continent antedate these sources, the ascription to a Cistercian Gradual appears to be unfounded, and we are justified in supposing that the words did not originate upon the Continent.

There are two different texts. The one most familiar to Americans is of stanzas differing from one another in the lengths of homologous lines. This was perhaps the reason why the hymn was thought to be of very ancient origin, and why Canon Oakeley, with reverence for the venerable past, rendered the text into literal English in such wise as to make the singing of the hymn quite difficult because of the varying lengths of lines set to unvarying musi-

cal rhythms. Then there is the text found in French hymnals, where all the stanzas follow the type set by the first stanza. Some hymnals intended for use by English-speaking choristers give both texts. Which text should be deemed the older? Obviously, the cruder form should be so considered, even if the manuscript testimony had not already fairly settled the question.

To-day, there is no good reason for presenting singers with a crude English text, since there is the best of reasons for supposing that the original Latin, instead of being very old, is apparently of quite recent origin. Again, following the French idea exemplified by the text given in their hymnals, there is fair reason for making an English rhymed version whose rhythms should be identical with those found in the highly irregular first stanza of the Latin text. Musical needs are thus properly recognized and singers find the rhythms equal throughout the whole hymn. This has been done in the rendering given by the *St. Gregory's Hymnal.*

Finally, the tune is sometimes styled "Portuguese Hymn," on the theory that it is of Portuguese origin. Confounded with this reason, however, is the ludicrous ascription to "M. Portugal," which I need not enter into now.

One writer declares that it is of Spanish origin. Its authorship has also been attributed to "John Reading, 1677-1764," who clearly must not be confused with the "J. Reading, 1692," to whom it has also been ascribed.

We are thus left without knowledge of the authorship of text or of tune, but with two great probabilities, namely, that the text does not antedate the year 1750, and that the tune is the one to which the text was first sung.

42. SEPTUAGESIMA

SEPTUAGESIMA is the name of a season and also of the Sunday inaugurating that season, the other Sundays comprised in the season being Sexagesima and Quinquagesima.

Septuagesima Sunday ushers in the second of the three great cycles into which the Liturgical Year is divided, as was pointed out in a preceding chapter. The Christmas cycle, beginning on the first Sunday of Advent and extending down to Septuagesima, would normally include six Sundays after Epiphany. The feast of Easter, however, is central in the year and is also variable in date. As a result, the number of Sundays after Epiphany will depend on the date, early or late, of Easter, for the Easter cycle must have its preparation

in the seasons of Lent and Septuagesima. The Sundays after Epiphany which may thus be excluded will, however, find a place towards the very close of the Liturgical Year, for this has, like the Civil Year, fifty-two weeks.

An interesting and valuable book recently published, entitled *The Word of God* (written by Monsignor Borgongini-Duca and translated by Father Spellman), prefaces the meditation or sermonette on Septuagesima Sunday by a statement from which it is opportune to quote the following: "Septuagesima is a Latin word which means seventy. The name is applied to this Sunday because it is the seventieth day before Easter." It was clearly a slip of the pen to translate Septuagesima by "seventy" instead of "seventieth." But it is a curious misstatement to add that this Sunday is "the seventieth day before Easter." It is the ninth Sunday before Easter, and therefore the sixty-third day before Easter, not the seventieth. Similarly, Sexagesima (meaning "sixtieth") is really the fifty-sixth day, and Quinquagesima (meaning "fiftieth") is the forty-ninth day, while the following Sunday, entitled Quadragesima (meaning "fortieth"), is the forty-second day before Easter. It is therefore clear that the Latin names of these Sundays are not minutely accurate descriptions of time in-

volved. Whatever their origin and application, they are now to be regarded simply as convenient titles.

The season of Septuagesima extends from the Sunday of that name down to Ash Wednesday. As Lent prepares for Easter, so does Septuagesima prepare for Lent. The Church by its liturgy suggests to both priest and people the beginnings of penitential observance. Thus, the joyful exclamation "Alleluia" is omitted from both the Mass and the Divine Office, whether these be "of the season" (as explained in a preceding chapter) or of some concurring feast. When the Mass is "of the season," the Gloria in Excelsis is omitted. In Mass or Divine Office of the season, violet vestments and ornaments are used. The coming Lenten period casts its shadow before.

Quinquagesima is happily so named, since Easter is the fiftieth day from it. But if it still bore, and effected the significance of, its olden English name of Shrove Sunday, when erring folk went to confession in order to prepare for the Lent so near at hand, who would quarrel with its Anglo-Saxon derivation? The day following it was called Shrove Monday; and the next day, Shrove Tuesday (a title still in common use). Be shriven in good time, for the morrow is Ash Wednesday!

43. LENT IN OLDEN TIMES

THE Lenten Regulations announced annually on Quinquagesima Sunday in our churches present a fairly complicated series of legal obligations and customary observances, of exempted days and persons, of the appropriate times and quality of repasts, and of suggested voluntary pieties. Meanwhile, the memory of many who hear them read out in church will easily recall wide variations of law and of pious practice in the different localities where they have lived or sojourned and even during the years they have passed in one and the same locality.

Why should such differences in law and practice exist? Why should there be so many exemptions, indults, dispensations? Well, for one thing, a long-continued custom may silently acquire the binding force of a law. Again, the Church is both a wise and a gentle Mother. She will not deny to individuals or to communities a wide margin for spontaneous activities of devotion and self-denial. On the other hand, she moderates excessive zeal which may easily run into fanaticism and may unduly prejudice the health of individuals or the general well-being of communities. She recognizes both the spiritual need of fasting as a species of morti-

fication and, withal, the peculiar difficulties encountered by her children because of varying climates, localities, conditions of health or age, and the like.

The tendency of the Lenten Regulations seems always, however, towards greater leniency, especially in America. We live in the "land of the strenuous life," the land of the *vie intense,* as one French writer translated the phrase. More than a half-century has elapsed since Bishop Kenrick, our greatest American theologian, sensed our physical handicaps in fasting and assigned the poor quality of nourishment in our vegetables (that is, our most prominent variety of fasting foods) as a reason for granting dispensations the more easily. Perhaps the conjecture of Kenrick (who is neglected by us, although quoted by Roman moralists of to-day as an excellent authority) helped towards the exemption granted in recent years to working men and their families in the United States—an exemption which is obviously of far-reaching effect.

In this highly developed industrial age, the strenuous life is not confined to America. Everywhere, and for many decades past, history has been witnessing how "the individual withers and the State is more and more." The Church is a merciful and considerate Mother

and seems to have taken account of the multiplying difficulties that confront life, liberty and the pursuit of happiness.

The obscure history of the Lenten Fast seems to suggest that it was an evolution of what had been a brief one-day or forty-hours' fast preceding every Sunday, into the forty-days' fast preparatory to Easter, the central feast of the year. Howbeit, a fast preparatory to Easter dates back almost into Apostolic times. In the closing years of the second century, St. Irenæus noted great variations in the length of the fast, some persons giving it one day, others forty hours, others several days. The one-day fast was that of Good Friday. The forty-hours' fast was in memory of the forty hours during which Our Saviour lay in the tomb—when, in the mystical phrase of Christ, the Bridegroom was no longer with His Church. (Matt. 9:14, 15: "Then came to him the disciples of John, saying: Why do we and the Pharisees fast often, but thy disciples do not fast? And Jesus said to them: Can the children of the bridegroom mourn, as long as the bridegroom is with them? But the days will come, when the bridegroom shall be taken away from them, and then they shall fast.")

Doubtless the symbolism of these forty hours, as well as that of the forty days during

which Our Saviour fasted in the desert, shaped the limits of time for Lent as we know them. The fixing of this length is ascribed to the Council of Meaux in the ninth century, and the observance gradually became universal. Before that time, however, there were many variations. In the fifth century, the Lent in Rome was for six weeks; in parts of the East, six, or seven, or eight weeks. Not every week of these was a fasting week, and in some places Saturday and Sunday (and at Rome, in the third century, even Thursday) were excepted. With all the excepted days removed, the observance of thirty-six fasting days seemed to be fairly general in the time of St. Gregory the Great (590-604), and this period formed a mystical tithing of the year, as it were, offered to God as a special season of penance. Beginning with Ash Wednesday, four days were added in order to make the forty desired; but liturgically the older custom is commemorated in the first Sunday of Lent, and the paschal precept begins to be operative then. Vespers, too, are sung at the regular hour on these four days; and the *Angelus* is said kneeling on the Saturday, but standing on the Saturdays of the older Lenten season.

There were also great variations in the quality of the foods used in Lent. We learn from

the historian Socrates (fifth century) that in his day "Some abstain from every sort of creature that has life, while others, of all the living creatures, eat of fish only. Others eat birds as well as fish, because, according to the Mosaic account of creation, they too sprang from the water; others abstain from fruit covered with a hard shell and from eggs. Some eat dry bread only, others not even that; others again when they have fasted to the ninth hour partake of various kinds of food."

This "ninth hour" was our three o'clock in the afternoon. It is the canonical hour styled "None," which word gives us our "noon," since the custom obtained of reciting the office of None immediately after that of Sext (or the sixth hour, that is, midday), and the None-hour thus became our noon, at which time the principal meal of the day is now taken. But the rule was to take only one repast in the day, and that only in the evening. Meat was forbidden, as was wine also in an earlier discipline. Later, foods coming from flesh, such as milk, butter, cheese, lard, eggs, were also forbidden.

We naturally contrast this rigidity concerning the one meal, without meat or *lacticinia*, to be taken only in the evening, with our present permission to take a warm drink of tea,

coffee or chocolate and to eat a morsel of bread, in the morning; to eat meat at the principal repast (except on the few forbidden days), and to eat *lacticinia* as well as fish and the like at another repast, styled the collation, and (a very recent grant) to eat fish as well as meat at the principal meal of the day, which moreover may be transferred to evening, the collation then being taken at noon.

To attain this comparatively happy status, many indults have been issued by the Holy See from time to time; many inferences and argumentations have been constructed by theologians; many popular customs have intervened. Interesting memorials remain of dispensations from the rule of *lacticinia.* Abstinence from the *lacticinia* could be commuted into contributions to some pious work, and some churches owed their erection to such, while a steeple of Rouen Cathedral was styled "Butter Tower" for this reason.

The stress and strain of modern life permit but few to fast with legal rigor, even under present most lenient regulations. The duty of self-denial and mortification nevertheless remains, and the piety of the faithful is not wanting in devising appropriate means and methods.

44. PASSIONTIDE

WE OBSERVE one of the peculiarities of Passiontide immediately upon entering a church. All the statues, pictures and crucifixes are wholly hidden by plain violet cloths. An exception is made in favor of the Stations of the Cross. In 1878, the Holy See also gave permission to have the images of St. Joseph unveiled during his month of March, if they be not in the sanctuary.

The beautiful objects are thus hidden until, on Good Friday, the crosses are uncovered when the principal cross is unveiled; and, on Holy Saturday, the statues and pictures are suddenly uncovered when, at the Gloria in Excelsis, the organ peals, the bells and chimes ring out gloriously, and we have a foretaste of the Easter joys.

The symbolism is touching. It is the fifth Sunday in Lent, and we have been preparing ourselves gradually to contemplate the Passion and Death of Our Saviour. Passiontide—the two weeks preceding Easter—is a proximate preparation, for the crisis of the Divine Drama is drawing very near. Clad throughout Lent in violet vestments, the Church now drapes all gladsome objects with the same somber color.

Again, we read in the Gospel of Passion

Sunday that Christ "hid himself"—and so the crucifixes are veiled. But since "the disciple is not above his master, nor the servant above his lord" (Matt. 10:24), their images are also appropriately covered from sight. Durandus, a mediæval commentator, sees in the veiling of the crucifix an emblem of the Divinity, which was especially hidden during the Passion of Christ.

Other peculiarities of Passiontide will be found by reading the Missal. It is translated into English and may be had, in conveniently small sizes, at Catholic bookstores. Many devout and instructed Catholics use it alone as a prayer-book at Mass. We notice that the Gloria Patri is omitted from the "Asperges," the "Introit," the "Lavabo"; and that, as in Requiem Masses, the psalm "Judica me" is omitted from the prayers at the foot of the altar.

Especially striking is the Preface during Passiontide. It furnishes us with the poetic keynote of the Divine Tragedy when, in his chanted address to Almighty God, the priest says: "Who didst appoint the salvation of mankind upon the cross, that life might arise from that which produced death; and that he who conquered by the wood, by wood also might

be overcome: through Christ our Lord," etc. By the Forbidden Tree, Adam fell from grace; by the Tree of the Cross, his race was redeemed. Satan conquered by that olden wood, but was in turn overcome by the wood of the cross.

The famous hymn of Venantius Fortunatus, a Passiontide classic in both Missal and Breviary, has the same thought: that when Adam fell, God marked the wood that should redeem him. For, as the hymn says:

> Thus the scheme of our Redemption
> Had in justice planned it so
> That the wisdom of the serpent
> Be by higher art brought low,
> And the cure be found, the healing,
> In the weapon of the foe!

Thence, perhaps, arose the mediæval legend that a branch of the Forbidden Tree was planted on Golgotha, and from its wood, adown the centuries, were made the ark of the covenant; the pole that upheld the brazen serpent, emblematic of Christ on the cross (Num. 21:6-9); and finally, when the wood had become very old and hard, the cross that bore, as a tree bears its fruit, the dying and life-giving Saviour of men.

45. THE PASCHAL CANDLE

A MOST picturesque addition to the furnishing of the sanctuary, the Paschal Candle stands in its massive candlestick on the Gospel side from Holy Saturday until Ascension Thursday. During this Eastertide, it is lighted at Solemn Mass and Vespers on Sundays, but on Ascension Day, after the Gospel, it is finally extinguished and is removed from the sanctuary.

What does this strange and temporary visitor suggest to our minds? Clearly, its purpose is not the utilitarian one of illumination. It is purely emblematic, and its symbolism is both rich and highly interesting. It represents Christ, the Light of the World: "I am the light of the world. He that followeth me walketh not in darkness" (John 8:12). We recall that upon these words of Divine leadership and human vocation Thomas à Kempis based his wonderful book on the Imitation of Christ.

The wax of which it is composed, a "mysterious virginal production" of "the cleanly bees," represents the virginal flesh of Christ, formed in the womb of His Immaculate Mother. The wick symbolizes His human soul; the flame, His Divine Nature absorbing both soul and body. We notice in the body of the candle

the five grains of incense arranged in the form of a cross, and we think both of the aromatical spices with which His Sacred Body was prepared for the tomb, and of the Five Wounds in Hands and Feet and Side.

Lighted first during the darkness of Holy Saturday, it is emblematic of the Resurrection from the darkness of the tomb. The forty days during which we see it in the sanctuary represent the forty days during which Christ remained on earth after that glorious event. The feast of the Ascension commemorates His departure from earth to the Right Hand of His Eternal Father, and the Paschal Candle is then removed from the sanctuary.

The wonderfully beautiful ceremony with which the Candle is blessed on Holy Saturday morning forms the outstanding feature of that deeply emblematic day. First of all, a spark is struck from a flint, and the "New Fire" is blessed. The flint may represent Christ the Cornerstone (Ephesians, 2:20), from Whom we have received the fire of God's brightness. Next, the five grains of incense are blessed; three candles are successively lighted, with the invocation *Lumen Christi* (Light of Christ); the deacon sings the exquisite *Exsultet,* with its peculiar Preface, during which he pauses

to insert in the candle the five grains of incense and to light it.

The Solemn Mass of Holy Saturday, with its thrilling outburst of bells and chimes and pealing organ as the Gloria in Excelsis is intoned, and with the solitary glory of the Paschal Candle glowing in the sanctuary, solicits our joyful and reverent presence. If it be possible for us to attend the religiously dramatic ceremonies of Holy Saturday, we should have bought and diligently conned the *Holy Week Book,* which costs very little and nevertheless furnishes both the Latin texts of the prayers, with English translation, and the liturgical ceremonial in easily intelligible detail.

46. THE QUAINT EASTER SEQUENCE

IF THE Catholic "man in the street" were to scan the list of the Sequences now used in the Roman Missal he would instantly recognize some titles dear alike to his heart and to his memory. One of them will have poignant personal associations; for the *Dies Iræ,* that most tremendous of the Judgment Day hymns, searches the hearts and souls of the mourners at solemn services for the dead. Another of the Sequences, the *Stabat Mater,* chronicles indeed a deeper sorrow, but lacks the sensitive

personal appeal of the former. The remaining three Sequences are replete with rejoicing, but of these I think the ordinary layman will be apt to recall but one with any clearness of memory, and that one is the glorious *Lauda Sion,* expressing both the jubilation of the Church over the wondrous Mystery resident in her tabernacles and the theological basis upon which that jubilation is founded.

Are we all quite as familiar with the so-called Golden Sequence of Pentecost? It is indeed exquisite in the original Latin, its overpoweringly beautiful phrases and rhythms and rhymes giving an artistic expression almost adequate, so far as human language can be made to do such service, to those thoughts in our prayers to the Holy Spirit of God, which "do often lie too deep for tears."

And now we approach the last of the five—the quaint *Victimæ Paschali* of Easter—and the one which I venture to think comparatively few of the laity either know or admire, although historically it is by far the oldest of the five, and has many points of literary, dramatic and liturgical interest lacking to the other four.

It is the earliest historically. While the other four belong to the thirteenth century, this dates back at least to the eleventh, and possibly

to the tenth century. This fact is significant and interesting in the history of Sequences.

What we call the Sequence appears, in the first four forms mentioned above, as admirable poetry, equipped with modern rhymes, rhythms, and stanzaic forms. These elements of verse are, indeed, so modern, that they can be preserved, all of them, in a carefully made translation. Thus the *Dies Iræ* technique is mirrored faithfully in English:

> On that Day of wrath undying,
> Earth shall prove, in ashes lying,
> Seer's and Sibyl's prophesying.

So, too, the *Stabat Mater,* in its six-line stanza, made familiar to us in the choral or congregational singing at Stations of the Cross in Lent, if an English translation is sung to the traditional air of the English-speaking countries. All the peculiarities of the Golden Sequence, including the peculiar rhyme closing every one of the stanzas, have been reproduced in English. And the other grand Sequence, the *Lauda Sion,* whose stanzas vary at times either in rhythm or in the number of the lines making up a stanza, has also found adequate illustration in an English rendering.

The *Victimæ Paschali,* on the other hand, appears by contrast exceedingly rude and

almost uncouth to those who are unfamiliar with the history of the gradual evolution from simple rhythmic prose, unrhymed, to the modern rhymed verse, of the Sequences of the Roman liturgy. But to those who are acquainted with that wonderful development, the Easter Sequence illustrates a most interesting point in it.

Was it thought desirable to retain in the Missal at least one historical trace of the evolution spoken of above? Possibly so. But probably another, or several other reasons, could be suggested. This particular Sequence had become very popular. One curious illustration of this fact was Luther's high appreciation of its dramatic power. Remarking, in his *House-Postil,* that the Church from which he had broken away had many fine hymns, he refers particularly to this one as very beautiful. He comments especially on the stanza:

Mors et vita duello
Conflixere mirando;
Dux vitæ mortuus
Regnat vivus—

which might be rendered:

In that duel, Death and Life
Combated in wondrous strife:
The mighty Lord of Life, though dead,
Forever lives and reigns instead!

He was not alone in finding it a picture painted with vivid and graceful touch, achieving in the fewest possible words a grand exposition of the Drama of Calvary. My English rendering takes just twice as many words as the Latin in order to preserve the statements and obvious implications of the original.

It is not to be wondered at, therefore, that the Sequence captured the dramatic instincts of the Middle Ages. It was incorporated, sometimes fully, sometimes only in part, in the Easter Miracles and Mystery Plays, and thus becomes one of the links connecting the dramatic symbolisms of the sacred liturgy with the development of what we now know as the drama, which was not historically dependent upon the ancient stage of Greece and Rome, condemned as that was by earliest Christian sentiment because of its histrionic excesses, but upon the gradual introduction of dramatic elements into the services performed on great festivals within the precincts of the churches themselves, and gradually emerging thence into longer and more dramatic representations outside of the churches, but still under clerical supervision and regulation, until finally worldly intrusions compelled the Church both to banish such things from within the churches and to ban them outside of the churches.

Our Easter Sequence occurred thus in the *Sepulchri Officium* at the end of Matins and before the singing of the *Te Deum*. A tenth century account of the ceremony prescribes that four brethren, or monks, shall put on their appropriate vestments during the singing of the third Lesson. One of them, clad in an alb, goes with an air of secrecy to the place of the sepulcher and sits down there quietly, with a palm in his hand. When the third responsory is being finished, the other three approach, clad in copes and bearing thuribles and incense. They proceed slowly as though looking for something, and at length reach the sepulcher. The first monk represented an angel sitting at the sepulcher; the other three, the three holy women. The dialogue following is taken from the Gospel account. Now a thirteenth century manuscript adds to this the dramatic dialogue of our Sequence. Two cantors in silken copes chant, in the midst of the choir:

Dic nobis, Maria,
Quid vidisti in via?

"Tell us, Mary, what sawest thou in the way?" The first Mary, standing at the left, replies:

Sepulchrum Christi viventis
Et gloriam vidi resurgentis.

"I saw the tomb of the Living Christ and the glory of the Risen One." The second Mary replies:

Angelicos testes,
Sudarium et vestes.

"The Angelic witnesses, the napkin and the linen cloths." The third Mary replies:

Surrexit Christus spes mea,
Præcedet vos in Galilæa.

"Christ, my hope, hath risen; He shall go before you into Galilee." The two chanters then sing a verse not now in our Missal: "Credendum est magis soli Mariæ veraci Quam Judæorum turbæ fallaci" ("We should trust truthful Mary alone rather than the whole untruthful mob of the Jews"). The whole choir thereupon sings the concluding verse of our Missal:

Scimus Christum surrexisse
A mortuis vere:
Tu nobis, victor
Rex, miserere.
Amen. Alleluia.

We know that Christ has risen
Truly from death's prison:
Have mercy on us, King
Thus conquering.
Amen. Alleluia.

This is only one example of a very large number of ways in which the Easter Sequence was interpreted dramatically. It also served as a sort of model for the construction of eulogies of Our Lady and of the Saints.

47. ROGATION DAYS

THE word "rogation" is familiar to us only in the expression Rogation Days, although we recognize it in its compounds "interrogation," "supererogation" and the like. In Latin it is *rogatio* (from *rogare,* to ask) and means the same thing as "litany" (from the Greek *litaneia,* a prayer or supplication).

The Rogation Days, then, are days specially set apart for supplication to God for mercy on our transgressions and for all kinds of spiritual and temporal blessings, as illustrated in the Litany of the Saints, which is then recited during a procession, while a special Mass for these days contains touching eulogies of the power of prayer. Of old, they were days of fasting as well as of prayer.

There are four such days, and all of them occur during Eastertide. The first is April 25. This is also St. Mark's feast, but there is no connection between them save an accidental

one; so that, should St. Mark's feast be transferred, the procession and litany remain fixed. In the rare case when Easter falls on April 25 (in 1886, and not again until 1943), the procession and litany are transferred to the following Tuesday.

The other Rogation Days are the Monday, Tuesday and Wednesday immediately preceding Ascension Thursday. The procession, litany and Mass are the same for these as for April 25.

Solemn and public processions were not infrequent in the Church after she had emerged from the darkness of the Catacombs. She selected for them by preference the days dedicated by pagan Rome to the honor of the false gods, and thus gently corrected the traditions of the false worship without sacrificing the established physical habits of the people. April 25 had been a pagan processional day of supplication for a good harvest, styled the *Robigalia.* It next became a day of processional Christian prayer. Subsequently, Pope St. Gregory the Great (d. 604) regularized the celebration.

The other Rogation Days were apparently instituted by St. Mamertus, Bishop of Vienne, in 447, on the occasion of an earthquake, to

supplicate the mercy of God. The observance quickly spread throughout Frankish Gaul, England, Germany. In 799, Pope Leo III placed them in the Roman Calendar.

It is interesting to note that the three days were observed in England even after the Reformation, down to the year 1571. The procession was then replaced by a "Perambulation," which still persists in parts of England, of the clergy around the parish boundaries in order to keep these well fixed in the memory. The Anglican "Book of Common Prayer" still marks the days, in somewhat vague terms, as days of fasting.

April 25 is styled the Major Rogation or Litany. The other three days are the Minor Rogations or Litanies. Major and Minor here do not imply any variation in the procession or litany or Mass. It has been conjectured that Major refers to the supposed institution by Pope St. Gregory; and Minor, to the lesser eminence of the Bishop of Vienne. The procession of April 25, however, antedated St. Gregory. It has also been supposed that the Major procession assembled at the Church of St. Mary *Major,* and derived thence its name. The "Station," however, was at St. Peter's, and is thus marked in the Missal.

48. THE NOVENA FOR PENTECOST

SOME years ago a devout convert uttered a gentle complaint to me that devotion to the Holy Ghost was not sufficiently emphasized. I pointed to some of the following instructive facts:

It is customary in ecclesiastical seminaries to commence each class period with recitation of the prayer, "Come, Holy Ghost, fill the hearts of Thy faithful," etc. This, then, is not merely a daily, but an hourly exercise. Again, in the Divine Office, the daily hymn at Terce is a prayer to the Holy Spirit.

If it be objected that the faithful at large receive no stimulus from all this, inasmuch as they are unaware of it, we may recall that the "most famous of hymns," as Frere styles the *Veni Creator Spiritus,* is a sublime series of praises and petitions, and that it is solemnly sung at the consecration of bishops, the ordination of priests, the dedication of churches, the yearly opening of universities and colleges, the laying of a church cornerstone, the blessing of schoolhouses, the reception and the profession of nuns, and other public functions at which the faithful ordinarily assist.

Howbeit, an unconscious answer was given to the convert's complaint when Leo XIII issued

an Encyclical on May 9, 1897, decreeing that each year thenceforth a novena in honor of the Holy Ghost should precede the Feast of Pentecost in every parish church and, with the sanction of the local Ordinary, in all churches and chapels, throughout the Catholic world.

As this decree was supposed by some to apply only to that year, a supplementary letter was issued by the Sacred Congregation of Rites (April 18, 1902), noting its perpetual character as well as the indulgences to be obtained and the fruits of Christian unity to be hoped for from this annual devotion.

The Novena begins on the Friday following Ascension Day and ends on the Saturday before Pentecost. To those who take part in it and pray for the intentions of the Holy Father, an indulgence of seven years and seven quarantines is granted for each day and, on condition of worthy confession and communion, a plenary indulgence on any day during the Novena, on Pentecost, or on any day within its octave. Two plenary indulgences may be obtained within the period from the opening day of the Novena and the octave day of Pentecost.

Those who are legitimately excused from the public Novena may gain its indulgences by making the Novena privately. The collection of indulgenced prayers, called the *Raccolta* (to

be had in Catholic bookstores), contains authorized translations of the hymn Veni Creator Spiritus, the sequence Veni Sancte Spiritus, and two special prayers (each with an indulgence of 100 days), intended for the Novena, namely, "Holy Spirit, Spirit of Truth, come into our hearts; give to Thy people the brightness of Thy light, so that they may come to please Thee in the unity of faith," and "O Holy Spirit, our Creator, come to the aid of Thy Holy Church, and strengthen and confirm it by Thy supreme power against the incursions of its enemies; and by Thy love and grace renew the spirit of Thy servants whom Thou hast anointed, so that they may glorify in Thee the Father and His only-begotten Son, Jesus Christ our Lord. Amen."

49. EMBER DAYS

FOUR weeks in the year are styled Ember Weeks, because in them fall the Ember Days, Wednesday, Friday and Saturday, which are days of fast and abstinence. The word "ember" is perhaps a corruption of the second word in the Latin expression, Quatuor Tempora (that is, "Four Seasons"), which describes, speaking roughly, the four seasons heralded by the Ember Weeks.

These weeks follow the Feast of St. Lucy (December 13), Ash Wednesday, Whitsunday, and the Feast of the Exaltation of the Holy Cross (September 14).

What was their origin? Perhaps some suggestion came from the Jewish observance of fasts of the fourth, fifth, seventh and tenth month, which the Lord of hosts declared should "be to the house of Juda joy and gladness and great solemnities" (Zach. 8:19). Here are four "times" or months mentioned. But a more probable origin is found in the profoundly wise action of the Church in regard to the pagan celebration by Rome of the deities presiding over agriculture. Pagan Rome had its days of fast in June, September and December, to propitiate these deities and implore blessings on seedtime and harvest. The Church simply gave men's devotional activities the right direction, substituting for the pagan deities the One True God; even as St. Paul made the altar which the Athenians had dedicated to the Unknown God the text for his timely sermon on the One True God (Acts, 17:23). A fourth season was certainly added by the fifth century. The original Ember Days were thought by St. Leo the Great to be of Apostolic institution. In the eleventh century, Pope St. Gregory VII assigned to them the

definite dates we now have, and prescribed their observance by the whole Church.

What is their purpose? On the Ember Days the Church officially and corporately thanks God for the fruits of the earth, asks His blessing upon them and upon the seasons inaugurated by the Ember Weeks, and implores the Divine favor upon the priests ordained on the Ember Saturdays. In order to make her prayer more efficacious, she joins to it fasting and abstinence. St. Leo the Great added the virtue of almsgiving, declaring that we should give to the poor what we retrench by fasting.

What should be our attitude towards them? They are days of solemn and official pleading by the Church. "It is no slight thing," writes a thinker of the present day, "to pass over unnoticed a holy institution like that of ember days; for to these things are attached very special graces and blessings which the Church calls down at such times upon her children."

50. VIGILS

WHAT are vigils? How many are there in the ecclesiastical year? Are all of them fasting days? How did they originate?

The word itself comes from the Latin *vigilia*, meaning watchfulness; thence, a nightly guard

(as for protection of a camp); and thence, too, a religious festival watchfulness. The English word "vigil" is beautifully employed, and its religious intimations are expressively conveyed, in the now famous translation made by Neale from Bernard of Morlaix's mediæval poem on "Contempt of the World":

> The world is very evil;
> The times are waxing late:
> Be sober and keep vigil;
> The Judge is at the gate.

The early Christians were wont to "keep vigil," sometimes throughout the night, sometimes for a portion of it, in preparation for every feast. Prayers were said, psalms recited, portions of Scripture read, sermons occasionally preached. Sidonius Apollinaris (fifth century) describes a partial vigil: "We went to the church before dawn; there was a concourse of both sexes, greater than the spacious church would hold. After the vigil office, which was sung antiphonally by the monks and clergy, we separated, going, however, to no great distance, to be ready for the third hour, when we were to join with the priests in the divine office." The "third hour" was nine o'clock in the morning.

The separation just spoken of gave rise at

times to disorders, such as carousing and dancing near the church. This may have been due to the natural reaction from a period of long fasting. The abuse became too great to tolerate, however; and although the institution of the vigil had been defended by great saints like Augustine, Jerome, Chrysostom (who commended the "holy night-long vigils linking day to day"), various efforts were made to abolish vigils. They decreased in number as the feasts gradually increased; then they were transferred to the afternoon, then were replaced by days of fast preceding the feasts, although some fasting vigils, like those of Christmas, Epiphany, Pentecost, had been in vogue many centuries earlier. Abuses creep into the best things. If tares grow up where only good wheat is sown—"an enemy hath done this." It is natural that moderate joys should prelude the long self-chastising of Lent; but the excesses of the carnival or the follies of Mardi Gras are sad enough replacements of the true spirit of Shrove Tuesday. The popular celebration of Hallowe'en hardly suggests the thought of the great feast of All Saints that follows, just as the carousing of New Year's Eve hardly prepares the soul for solemn resolutions of well-doing.

Popular customs attached to vigils survive

in some places in fact, and in many places in literature. The vigil of Epiphany doubtless gave Shakespeare the title for his *Twelfth Night* from the date of its first performance, for the play itself has no relation in plot to its title, as Pepys complained in his diary. A popular custom survives in Keats's *Eve of St. Agnes.* Taylor's *St. Clement's Eve* probably enshrines in its plot a popular superstition.

There are now eighteen vigils in the Roman Calendar. Those of Christmas, Epiphany, Pentecost, are styled "major" ("privileged"); the remaining ones are "minor" or lesser vigils, namely, those of Easter, Ascension, Assumption B.V.M., St. John the Baptist, St. Lawrence, All Saints, Immaculate Conception, and eight feasts of the Apostles. Only four (not including Holy Saturday) vigils are now days of fast—those of Christmas, Pentecost, the Assumption B.V.M., and All Saints. The New Code of Canon Law terminates the fast of Holy Saturday at noon.

51. THE TRIDUUM

THE word is taken bodily into English from the Latin, *triduum,* meaning a period of three days. Like the word Novena, it is used devotionally to indicate a set of prayers re-

peated each day, either in public or in private, in preparation for a feast-day or a religious function (such as the renewal of vows), or in supplication or thanksgiving for some heavenly favor.

With one exception, the Triduum, again like the Novena, is not embodied in the liturgical calendar as are vigils and octaves, although the word is sometimes used in reference to notable liturgical facts, such as the last three days of Holy Week (styled the *triduum sacrum)* with their impressive and peculiar ceremonials, and the feasts of Easter and Pentecost with their two immediately succeeding days of eminent liturgical privilege. In all of these cases, the prayers and Masses differ for each day, and do not therefore conform to the procedure of identical repetitions such as are peculiar to novenas and triduums. The three Rogation Days (Monday, Tuesday, Wednesday) preceding the feast of the Ascension, however, are identical in the Masses and processional litanies, and may be considered a liturgical triduum in the narrower sense of the word. Similarly, the three-days' celebration in honor of a newly Beatified cannot be, from the very nature of the case, calendarial. It is nevertheless strictly liturgical in its observances, since it comprises solemn Mass and, if convenient, Vespers. Per-

mission is granted withal to hold extra-liturgical services including such prayers as the Our Father, the Hail Mary, the Litany of Loreto and, with the sanction of the bishop, solemn Benediction. This special triduum concludes on the third day with the *Te Deum* and the prayer *pro gratiarum actione.*

And now to the Triduum in the common devotional use of the term. Three triduums must be especially noted. It seems highly appropriate that the Most Blessed Trinity should have been symbolically honored by a triduum, such as that instituted, with partial and plenary indulgences, by Pius IX (8 August, 1847). It may be made either before Trinity Sunday or at any other time of the year. Next in historical sequence is the triduum recommended by Leo XIII (Encyclical of 15 August, 1889) in honor of St. Joseph, to precede his feast on 19 March and to include the indulgenced prayer, "To thee, O Blessed Joseph." The third is due to Pius X (10 April, 1907) to encourage the faithful to frequent communion. It is indulgenced, and whilst assigned to the Friday, Saturday, Sunday after the feast of Corpus Christi, may be transferred by the bishop of a diocese to some other convenient time.

In addition to these three ecclesiastically

authorized and indulgenced triduums, the piety of the faithful may create others in response to private zeal or official desires. Loosely, the term may be applied to a spiritual retreat of three-days' duration.

Triduan devotions may have had their origin in the calendarial triduums already noted. The choice of the number three is obviously symbolical in a high degree. The harmonies of creation, like the tonic chord in music, seem to be trinal, and to be basic in the Triune God, their Creator. Earth echoes the harmonies in the "Holy, Holy, Holy" (styled the *Tersanctus)* in the Sanctus of the Mass, and in the similar repetition of "Holy" in the Greek *Trisagion* enshrined in the Roman liturgy of Good Friday.

52. OCTAVES

OCTAVE (from the Latin *octo,* eight; *octava dies,* the eighth day) is used to signify both a period of eight days and the eighth day of that period. This liturgical use conforms to the musical denomination of an octave as the eighth note in a diatonic sequence and also as the whole compass of notes comprised between the first and the eighth (including both extremes) in a diatonic scale. In one sense, then,

the octave of Christmas is the feast of the Circumcision, or New Year's Day. In another sense, it is the whole period within these feasts, inclusive of both.

An octave continues the celebration of a feast for eight days. The eighth day, however, whilst of inferior liturgical importance to the feast-day itself, is nevertheless of higher importance than any of the preceding six days. Here, again, there is almost a symbolic correspondence with the musical use of the word; for the eighth note, whilst not possessing the basic value of the first, still is considered as repeating it, for it merges with the first in physical vibration, sounds like it, and bears its name.

What is the origin of the liturgical octave? Opinions vary. Some find it in the symbolism of the number eight as indicating perfection or rest. Some trace it back to Jewish festival customs and liturgical values. The Jewish child was circumcised on the eighth day; the feast of Tabernacles, lasting seven days, was succeeded by a concluding solemnity forming perhaps an octave; the feast of the Dedication of the Temple by Solomon and of its purification under Ezechias lasted for eight days. Some note that Our Lord appeared, after His resurrection, on the eighth day.

Perhaps the liturgical octave of Christianity originated without reference to Jewish custom. The development was gradual. Christmas, an old feast, originally had no octave. The oldest feasts, Easter, Pentecost, the Sundays, lacked octaves.

Our first historical glimpse of the octave is that of the dedication, under Constantine, of the Churches of Tyre and Jerusalem, recalling the octave celebration of the dedication of Solomon's Temple. There followed a slow development; perhaps the eighth day was first celebrated, then the intervening days were added. The addition of octaves to feasts of the saints is apparently not older than the eighth century. In the ninth, Amalarius speaks of the octaves of Christmas, Epiphany, Easter, Pentecost, and also says: "We customarily celebrate the octaves of the birthdays of some saints, namely those we esteem most highly, as that of Sts. Peter and Paul, and others celebrated with octaves by various Churches." In the thirteenth century, octaves became more numerous through the influence of the Franciscans.

Today, many feasts have octaves. These are classified into groups with various degrees of eminence or precedency over feasts which may occur during them. The matter is sufficiently

complicated for calendarists, as it is regulated by rubrics running into minute details.

Octaves are grouped into privileged, common, simple. Privileged octaves are further divided into three orders: the first comprises those of Easter and Pentecost; the second, those of Epiphany and Corpus Christi; the third, those of Christmas and the Ascension. The "common" are less eminent, and comprise those of Our Lady's Immaculate Conception and Assumption; the Nativity of St. John the Baptist, the Solemnity of St. Joseph, the feast of Sts. Peter and Paul, All Saints; the dedication and title of a parish church and of a cathedral church; the principal patron of a town, city, diocese, province, nation; the title or founder of a Religious Order or Congregation; and some of the feasts celebrated with an octave in certain places. Simple octaves are those of Our Lady's Nativity, St. John the Evangelist, St. Stephen Protomartyr, the Holy Innocents, St. Lawrence, and certain ones celebrated locally with an octave.

53. NOVENAS

ALTHOUGH justly prized and widely practiced by the faithful as excellent methods of prayer and praise, novenas have not been

incorporated formally in the liturgy of the Church, as have the vigils preceding, and the octaves following, a feast. But the Church recognizes their great value by granting indulgences to many of them; for instance, to novenas for Pentecost, the great feasts of the Blessed Virgin, to those in honor of the Sacred Heart, the Most Holy Trinity, and others. The *Raccolta,* which can be had in Catholic bookstores, contains authorized translations of the indulgenced novenas.

Not all novenas are preparatory to a festival. Some are simply novenas of prayer for obtaining special gifts and graces. Others express mourning such as the "Pope's Novena" of Masses after the death of the Supreme Pastor. The novena of mourning was not uncommon in the Middle Ages, and consisted of a nine-days' prayer with Mass on the ninth day, or a series of nine Masses. The custom still obtains.

The first novena, as we may style the persevering prayer of the little band in the Upper Room after Christ's ascension into heaven, was commanded by Our Lord Himself: "And I send the promise of my Father upon you: but stay in the city, till you be endued with power from on high" (Luke, 24:29). The Acts of the Apostles records the perseverance in

prayer for nine days (Acts, 1:14) and the wondrous fruits thereof in the descent of the Holy Ghost. The Vicar of Christ, in 1897, decreed for all parish churches a novena in preparation for Pentecost, doubtless in commemoration of the long prayer in the Upper Room (Acts, 1:13).

Again, it was almost in our own day that the Divine Redeemer revealed to St. Margaret Mary the grand fruits to be obtained through the devotion of the nine first Fridays in honor of the Sacred Heart.

No further recommendation of novenas is needed. But if we seek for a mystic symbolism in the number nine, we may find a suggestion for it in the nine choirs of Angels singing their praises forever before the Great White Throne, or in the appointing of nine psalms to be sung and nine lessons to be read at Matins in the Divine Office, or in the ninefold repetition of *eleison* ("Have mercy on us") in the prayers at the beginning of Holy Mass.

54. REFORM OF THE CALENDAR

WE ARE passing through a recurrence of agitation, both within and without the Church, for reform of the calendar. The religious and the civil or secular problems faced

by those who desire change are quite varied in character. The solutions offered are many, but nearly all of them suffer rather hopelessly because the two spheres—religious and secular—view the problems from widely different standpoints, and compromises must be effected in the interests of practicability if any common ground is to be reached for an acceptable solution.

Within the Church, the problem practically appears to narrow down to fixing a date for Easter which shall always be a Sunday but which shall not range, as at present is possible, between March 22 and April 25 (that is, thirty-five days or five weeks). Can the limit of one week be attained? Such a change would affect the ecclesiastical calendar very greatly and, in the opinion of some churchmen, very desirably. For the movable seasons and feasts of Septuagesima, Lent, Ascension, Pentecost, Corpus Christi, have the five-weeks' range of datings, falling early in some years and late in others, since they center about and are governed by Easter. The complications thus offered to calendarists are many and intricate, despite the simplification effected by the Breviary reform of Pius X. Compromises must still be effected between the movable and the fixed feasts. And calendarists are not

always correct in their attempts at harmony, although doubtless exercising both learning and patience; for the rubrics governing such compromises run into delicate and perplexing minutiæ of detail.

An International Congress which met at Prague in 1908 lamented the confusion in business matters due to the great variability in the date of Easter, and recognizing that no change could be effected practically without the concurrence of ecclesiastical authority, suggested that Easter be placed on the first Sunday after April 7 (the day of the crucifixion of Our Lord, according to some computations). In 1911, the *Gaulois* of Paris asserted mistakenly that the Holy Father had fixed the date of Easter, commencing with the year 1913, on the first Sunday in April. Professor Hoffman desired the first Sunday after April 3. Professor Foerster suggested the third Sunday after the Spring equinox, calculated at the longtitude of Jerusalem. Novel alternatives are proposed by Father M. S. Brennan, of St. Louis (quoted by the St. Louis *Globe-Democrat,* Feb. 6, 1922), who would split the thirty-four days (March 22-April 25), making the date of Easter every year April 8 irrespective of the day of the week; or would select the second Sunday in April to meet the wishes of those who insist

on a Sunday for Easter. All of these solutions have, it is obvious, religious intimations.

A new Catholic interest was added to the problem by Dr. Casartelli, Bishop of Salford, who in 1921 proposed an apparently simple solution. Advocating the fixation of Easter within limits of variation of seven days, he argued that the Pope could, "by a stroke of the pen," effect the desired change, since neither a doctrinal nor a disciplinary question is now involved. What would be the method? The Missal provides, in regular succession, six Sundays after Epiphany, then those of Septuagesimatide and Lent (concluding with Easter), then the six after Easter, then Pentecost with its twenty-four succeeding Sundays. The following Sunday would be the first of Advent, and would thus usher in a new church year. "Now," says Bishop Casartelli, "all the Holy See would need to do would be to issue a decree that in future *all* years should be 'normal' years, that is, with the Sundays and weeks as in the Missal. What could be easier?"

Perhaps it is not as easy as might appear at first sight. For we encounter here one of the many difficulties of the existing calendar. While Easter always falls on Sunday, its date varies. The dates of Epiphany and Christmas

do not vary, but these feasts may fall on any day of the week. This fact complicates the problem. For instance, Easter fell on March 27 in the year 1921. If the Bishop's solution had been applied to that year with literal exactness, the sixth Sunday after Epiphany would have fallen on February 13 and Easter on April 24. Christmas, however, fell on a Sunday, and there were not enough Sundays between Easter and Christmas to accommodate the Missal assignments of the six after Easter, plus the twenty-four after Pentecost, and the four required Sundays of Advent. Since Christmas is a fixed date of the month, it may occur on any day of the week; and since it must invariably be preceded by the four Sundays of Advent, we should have to reckon back from Christmas to Easter (which would thus have fallen on April 17 instead of April 24). The Lenten and Septuagesima seasons are also of invariable length, and accordingly one of the six Sundays after Epiphany must be suppressed or, to speak rubrically, must be "anticipated" on some week-day.

The scheme proposed by Dr. Casartelli would, however, work well for the following year. Easter would occur on April 23, the Eastertide and Pentecostal Sundays could all be accommodated, and the first Sunday of

Advent would fall, as it necessarily does in the existing calendar, on December 3. With proper rubrical anticipation, such as that described above, his solution would avail for every year. It is therefore excellent and simple, although, as he carefully notes, the civil powers of the world would have to concur in such change if confusion worse confounded were to be avoided.

The agitation outside of the Church for calendar reform confronts a similar difficulty. If commercial, scholastic and social needs cry aloud for a change, and their spokesmen could agree upon some definite proposal, the confusion would be intolerable unless the various great religious bodies agreed to accept it. The non-Catholic scholars who are working strenuously for a change are well-advised when, like Mr. Alexander Philip, they seek to conciliate ecclesiastical opinion. Without civil and ecclesiastical concurrence, the outlook is practically hopeless. Even with such concurrence, if it be merely tolerant and not eager, the outlook is not bright for a change, because of the inertia begotten of millennial custom and habitude.

The civil or secular proposals are most varied. Some of them deal with a reform of the Gregorian Calendar computations which accomplished a most practical success in the

assignment of leap years, although theoretically they did not meet with exactitude the astronomical facts governing the length of the year. These scientifically based suggestions need not be discussed here, for the double reason that they demand much space and somewhat intricate calculation. Besides, if some one of them were accepted by astronomers (an unlikely thing, as necessitating innumerable revisions of accepted working-data), it seems highly improbable that, in the welter of apparently quite simple solutions of the pressing problems of reform, a change that looks forward to future millenniums rather than to present needs, would attract patient and favorable consideration.

Certain popular proposals assume the present Gregorian arrangement of years and leap-years. The ordinary year has fifty-two weeks plus one day; the leap-year adds a day. Such a year could be divided into thirteen months of exactly four weeks each, plus one or two days which could be considered as lying outside of the calendar (or *dies non,* as the expression goes) and could be given any desired localization and name other than that of any one of our seven week-days. The 365th day could, for instance, be styled New Year's Day, but would not be counted as part of the week or of the

month. The 366th day could similarly be styled Leap-Day, and might be localized in the middle of the seventh month without affecting its calendar arrangement of twenty-eight days. The seventh month itself might be called "Sol" (as Major Cotsworth suggests) because the summer solstice in both the northern and southern hemispheres would occur in that month.

A bill was introduced into our House of Representatives in 1921 to establish this kind of calendar. Essentially, the scheme was far from new. It dates back to the Positive Society founded in 1848 by Auguste Comte. His disciples drew up a calendar of thirteen months which replaced the saints' days by those whom the Postivists esteemed as the greatest benefactors of humanity. While the scheme introduced into Congress appears attractively symmetrical, every month having exactly twenty-eight days, every week beginning with Monday, and the same day of any month accordingly falling on the same day of the week, the scheme is fairly impracticable, quite apart from the religious objections to any calendar containing *dies non.*

Secular opinion seems to favor what is styled a Normal Year comprising four quarters of ninety-one days each, the first two months of

each quarter having thirty days, the third having thirty-one. Its commercial advantages would be many and valuable, especially with a fixed or limited date for Easter. It retains, nevertheless, the difficulty of the *dies non.*

Less popular proposals include the following: (1) That the leap-days be allowed to accumulate for twenty-eight years and then be included in a leap-week; (2) That each of the twelve months should have thirty days and that the extra five days, plus the 366th day in a leap year, should form a group outside of the calendar; (3) That every fifth year should be a Long Year which would add to December the omitted odd days of the preceding four years plus the leap-day.

In these highly varied proposals of secular reformists, Easter could be assigned to a definite day of the year, or a definite Sunday within narrow limits of at most one week. The *dies non,* however, remain to puzzle and outwit the innovators. The ancient symbolism based on the six days of creation with the seventh a day of rest has indeed been altered by Christianity to make the first day of the week the day of rest. But the symbolism of seven remains, and has established immemorial religious rites and observances. Meanwhile, it is not necessary to assume that the proposed

changes are based on any hostility to religion, for as a rule they try hard to avoid giving offense to religious feeling. Nevertheless, if the demand for a change does not become much more vigorous and widespread, it seems very improbable that the Holy See will take any action in the matter.

III. THE LADY CHAPEL

Close to the Sacred Heart, it nestles fair—
A marble poem; an aesthetic dream
Of sculptured beauty, fit to be the theme
Of angel fancies; a Madonna-prayer
Uttered in stone. Round columns light as air,
And fretted cornice, Sharon's Rose is wreathed—
The passion-flower, the thorn-girt lily rare,
The palm, the wheat, the grapes in vine-leaves sheathed.
Tenderly bright, from mullioned windows glow
Our Lady's chaplet-mysteries. Behold,
Her maiden statue in that shrine of snow,
Looks upward to the skies of blue and gold;
Content that, in the crypt, beneath her shining feet,
The holy ones repose in dreamless slumber sweet.

—Eleanor C. Donnelly:
Lady-Chapel at Eden Hall

55. LADY CHAPELS

A BEAUTIFUL book ought to be written about Lady Chapels. The Rev. J. H. Stamp, it is true, contributes a chapter ("Ye Chappell of Oure Ladye") to Andrews's *Ecclesiastical Curiosities,* comprising twenty-five pages and conceived in a fairly sympathetic spirit, although expressing in one place an unpleasant view of the veneration by Spanish Catholics of the Blessed Virgin.

These apsidal chapels were dedicated to notable saints, and the easternmost chapel was ordinarily dedicated to the Queen of Saints. Apropos of this, it may be desirable to meet here a misconception that may have lodged in more Protestant minds than that simply of Mr. Poole, who is answered by Neale and Webb in the *Introductory Essay* to their translation of the First Book of Durandus, whilst treating of the influence exerted on the designs of churches by the doctrine of the Communion of Saints. Mr. Poole "principally objects to the position of the Lady Chapel at the East end,

above, as he expresses it, the High Altar. Now we believe the Lady Chapel to have occupied that place merely on grounds of convenience: not from any design—which it is shocking to imagine—of exalting the Blessed Virgin to any participation in the honors of the Deity. Sometimes, as at Durham, this chapel is at the West end: in country churches, it generally occupied the East end of the North or South Aisle: and sometimes is placed over the chancel, as in Compton, Surrey, Compton Martin, Somerset, and Darcent, Kent; or over the Porch, as at Fordham, Cambridgeshire. At Bristol Cathedral it is on the North side of the Choir. That the position of the Lady Chapel at the East end adds greatly to the beauty of the building will hardly be denied, on a comparison of York, or Lincoln, or Peterborough with Lichfield, *as it now is.*''

"It is true," says Stamp, "that the Lady Chapel was generally erected at the extreme east end, or one of the aisles near the choir was used for the purpose, because it was considered the most sacred part of the church next to the sanctuary." That was doctrinally and symbolically proper for a Lady Chapel, and Eleanor Donnelly began her exquisite sonnet with a recognition of this fact.

56. THE LITANY OF LORETO

WHILE it would be "carrying coals to Newcastle" to add anything here to the universal chorus praising Our Lady's Litany, some interesting facts concerning it may be briefly stated.

(I) The Name.—This is obviously associated with the Holy House of Loreto, the most famous of Italian shrines. Read Father Thurston's article in *The Catholic Encyclopedia* under the heading of "Santa Casa di Loreto." It may be pointed out that the Italian town is spelled with only one "t," although the word is often misspelled in English "Loretto." Thus an old poetical commentary on the litany is entitled "A Wreath Out of the Roses of Loretto" (Derby, 1846). We have a "Loreto" in Kansas and in Wisconsin, but a "Loretto" in Kentucky, in Michigan, in Pennsylvania, in Colorado, in Tennessee, in Minnesota, in Illinois, and two of them in Florida. In Canada there is a "Loretto" and a "Lorette." Possibly the confusion arises from the French spelling, "Lorette," since our books of piety in America have so largely been based on, or translated from, the French.

(II) Origin.—The association of the name of Litany with that of the great shrine may have

led writers to declare its dating from the translation of the Holy House (1294). Others, however, would trace it back to the seventh, to the sixth, to the fifth century, or even back to Apostolic times. Meanwhile, nevertheless, the first printed copy (Dillingen, in Germany) dates only from 1558, and while an earlier Italian specimen is thought to have existed, the earliest known Italian copy goes back only to 1576.

(III) Form.—"The Litany of Loreto is composed on a fixed plan common to several Marian litanies already in existence during the second half of the fifteenth century, which in turn are connected with a notable series of Marian litanies that began to appear in the twelfth century and became numerous in the thirteenth and fourteenth." The Loreto text became widespread through the many pilgrims to Loreto in the sixteenth century, who carried the form back to their native lands.

(IV) Translation.—The body of the Litany comprises the sections devoted to "Mother," "Virgin," the mystical titles, and "Queen." In Latin, the adjective easily follows the noun, and we find *Mater amabilis,* etc. But to say in English "Mother amiable" would not come naturally to our ears. However, it would break the symmetry of the form introduced by "Mother of Christ," "Mother of Divine

Grace," "Mother most pure" if we should say "Amiable Mother." The translators have accordingly used the superlative in English: "Mother *most* amiable," "Mother *most* admirable." Similarily, the section devoted to "Virgin" is introduced by *Virgo prudentissima* ("Virgin most prudent"), and the remaining positive degrees *(veneranda, prædicanda, potens,* etc.) are rendered by superlative degrees *(most* venerable, *most* renowned, *most* powerful, etc.).

(v) Flexibility.—New titles have occasionally been added. Our own times have witnessed several additions. The *Wreath* already alluded to, published in 1846, of course had not the titles: Mother of Good Counsel, Queen Conceived Without Original Sin, Queen of the Most Holy Rosary, Queen of Peace. Purbrick's *May Papers* (1874) omitted all of these except "Queen Conceived Without Original Sin." The beautiful volume by "R. G. S.," entitled *My Queen and My Mother* (4th edition, 1910) and Abbot Smith's *The Spirit of Our Lady's Litany* (1913) had not "Queen of Peace," for the World War had not as yet begun. But of course the volume entitled *The Fairest Flower of Paradise* (1922), by Father Lepicier, O.S.M., had all of the titles. In further illustration of flexibility, I may add that his work concluded

with the title of "Queen of Thy Servants," since the distinguished author is himself a Servite Father ("Order of the Servants of Mary").

57. MOTHER OF CHRIST

OUR LADY is invoked in her Litany under four apparently identical attributions: Holy Mother of God, Mother of Christ, Mother of our Creator, Mother of our Saviour. Of such preeminent dignity is her office of the Divine Maternity, that her Litany might be excused if it reiterated any one of these phrases. Nevertheless, we obtain from the four phrases a clearer, wider, deeper view of that office.

Mother of God—the title recurs in our oft-repeated prayer, the Hail Mary. It summarizes everything; but the other three titles may be investigated.

Mother of Christ—the title sums up the long expectations of the Chosen People chronicled in the Old Testament, for "Christ" (Greek, *Christos;* Latin, *Christus)* is the equivalent of the Hebrew *Messiah,* meaning *Anointed.* Mary, then, is the Mother of the King of kings (the kings of Israel were styled "anointed," because oil was poured on them in the ceremony of

consecration), of that "Prince of His People" who was prophetically described as the One who should save them from their enemies and reign on the throne of David forever. He was to be the Redeemer, or Saviour, in the highest sense, establishing a kingdom "not of this world." And—still prophetically—He was to win His triumph through suffering.

Mother of our Saviour—the title recalls for us the sufferings and death of Christ, and that participation therein which entitles Mary to be called the Mother of Sorrows. Our horizon is thus broadened in contemplating her office in the great scheme of our redemption, and her Litany has no futile repetition in the titles, however identical, of Mother of Christ, Mother of our Saviour.

Mother of our Creator—how our horizon is further broadened, albeit we knew the fact already that Mary is the Mother of the Divine Person who assumed our human nature in order to redeem us by His death! "This is a startling title. The Creator of all things must Himself be increate. Can He, then, have had a Mother? . . . Yet it is the truth, true as He is true, for from His lips we know it. . . . It confers on her the highest rank amongst creatures and lifts her to the borders of divinity, securing for her a right and title to a wor-

ship above that which may be given to any Saint or Angel, short only of what is due to God'' (Father Purbrick in *May Papers).*

The three titles are not only historically accurate but are as well of the highest devotional value in the Litany of Loreto because they force upon our attention various wonderful phases of the Divine Motherhood.

58. MOTHER OF DIVINE GRACE

IN HER Litany, Mary is styled the Mother of Divine Grace. In what sense or senses is this true? Are we uttering merely a pious metaphor? For we know that, whilst God chooses various instruments or channels for His graces, such as the seven sacraments, and various ministers of His grace, such as angels and priests, He is the only source, He alone is the author and finisher, of grace and of salvation.

As God is the author of grace, there is a sense in which Mary, who is correctly styled the Mother of God, may also be styled the Mother of Divine, or God-originated, Grace. But the plan of that Redemption that purchased grace for mankind associated Mary most intimately with the Author and Finisher of our salvation. God filled her with grace in

order that she might be fitted for the office of the Divine Maternity: "Hail, full of grace," was the angelic salutation.

The Author of grace was given to us in the Incarnation, and given through Mary's cooperation: *Fiat mihi secundum verbum tuum*—"Be it done unto me according to thy word." He is again given to us in the Blessed Sacrament, as the result of that wondrous transformation taking place at our altars, when the priest consecrates during Holy Mass. One author has noted the curious fact that this repeated consecration is expressed, like Mary's cooperation, in just five Latin words: *Hoc est enim corpus meum.*

The greatest grace God could give to men is Himself, whether in the Incarnation or in the Consecration at Mass. Well does the Church choose for the feast of Corpus Christi the Preface of the Nativity, and sing in her Divine Office: *Nobis datus, nobis natus ex intacta virgine*—"He was given to us, He was born for us of a chaste Virgin." Here, too, is a sense in which Mary is the Mother of Divine Grace.

At the Visitation, Mary brought grace to John the Baptist. The shackles of original sin were broken and the Baptist leaped in the womb of Elizabeth in adoration of the divine Child still in Mary's womb. "Ponder upon

this," says Father Purbrick in his *May Papers,* "gaze upon the Baptist in all the glory of his grace-robed soul. He is already a burning and a shining light. He is already rich in heavenly gifts, already a hero and a saint. Realize all this as the result of Mary's coming, and you will see how full of meaning is the title, Mother of Divine Grace."

The Mother of Divine Grace is given to us as our Mother. With more than an earthly mother's love and zeal, she is even more anxious to bring grace to us than we are to implore or to receive it. With whatsoever childlike confidence we may acquire, we shall petition her for help as the Mother of Divine Grace.

59. MOTHER MOST PURE

THIS title in Our Lady's Litany prefaces three others of apparently similar import: *Mater Castissima, Mater Inviolata, Mater Intemerata.* Perhaps this was the thought of the anonymous author of a little volume published at Derby in 1846, entitled *A Wreath out of the Roses of Loretto, or Rhymes to our Lady: being a Paraphrase of the Litany.* While the plan of the work assigned a poem to each title, all four of the titles mentioned above were grouped together for a single interpretation in

poetic form. The author was a convert, and his editor was a Catholic priest. Doubtless their view was that entertained by nearly all who recite the Litany.

The Abbot Smith, O.S.B., takes a different point of view in his work entitled *The Spirit of Our Lady's Litany.* He gives separate treatments to *Purissima* and *Castissima,* but combines *Inviolata* and *Intemerata* in one treatment.

On the other hand, both Father Purbrick, S.J., in his *May Papers,* and Father Lepicier, O.S.M., in his *The Fairest Flower of Paradise,* give separate treatments to all four of the titles.

Do all four titles mean the same thing? One would hardly suppose this, considering the fact that the Litany omits many beautiful titles of Our Lady recorded especially in the works of the Eastern Church. Let us take the titles one by one for briefest consideration.

Mater Purissima—Mother most pure—asserts the universal stainlessness of Mary. We may recall that when the dogma of the Immaculate Conception was defined, Father Faber wrote his exquisite hymn, "O purest of virgins, sweet Mother, sweet Maid" in honor of the doctrine that no stain of original sin had ever been in Mary's soul. Popularly, how-

ever, "purity" has been considered as synonymous with "chastity"—a general term with a specific one.

Mater Castissima—Mother most chaste—can be specifically differentiated from *Mater Purissima,* according to the explanation given above. Religious do not take the vow of "purity," but that of "chastity," using words accurately.

Mater Inviolata—Mother inviolate—recalls the verse in the antiphon "Alma Redemptoris Mater": "Post partum, Virgo, *inviolata* permansisti" ("After childbirth, O Virgin, thou didst remain inviolate"), declaring the perpetual virginity of Our Lady, a doctrine combated occasionally down the ages, but always triumphantly asserted by the Church.

Mater Intemerata—Mother undefiled—also recalls a liturgical phrase in her honor in the Mass of Christmas ("infra actionem," following immediately after the Preface): "beatæ Mariæ *intemerata* virginitas huic mundo edidit Salvatorem"—"the stainless virginity of Blessed Mary brought forth into the world the Saviour." Abbot Smith links together for a single treatment the titles *Inviolata* and *Intemerata,* although it would seem that at least a theoretical distinction between them is quite possible.

The Church has had to fight many battles to vindicate the glorious prerogatives of the Mother of God, and echoes of the long strife are found in these expressions of her sacred liturgy and in titles of her beloved Litany.

60. MOTHER OF GOOD COUNSEL

THE title was officially added to the Litany of Loreto by decree of the Congregation of Sacred Rites dated 22 April, 1903. Manuals or prayer books containing the Litany should thenceforth place this invocation immediately after the title *Mater admirabilis.*

Although only thus recently included authoritatively in the Litany, the title *Mater boni consilii* was merited, says the decree, "from the moment that the Most Blessed Virgin Mary, filled with the grace of the Holy Spirit and illumined with the splendor of His light, received with all obedience and affection of mind and heart the eternal counsel of God and the mystery of the Incarnate Word, and became the Mother of God. Instructed by the words of Divine Wisdom, those words of life which she received from her Son and kept in her heart, she poured out with liberal largess upon those near to her."

At the foot of the Cross, St. John is consid-

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ered by Fathers of the Church as representative of all the faithful of Christ when he was directed by Our Saviour to look up to Mary as his Mother, whilst Our Lady was similarly directed to look upon him as her son. And the decree appropriately notes that accordingly "from ancient times both clergy and faithful people, seeking her help, joined in saluting her as the Mother of Good Counsel."

Pope Leo XIII had great devotion to Our Lady under this title and affection for her image in the shrine of Genazzano. In the year 1884 he approved a new Office with Mass for the Feast, and in 1893 granted a proper scapular with indulgences. In 1895 he placed on the lips of "Julius Adolescens" this beautifully poetic prayer:

A child, I called thee "Mother dear,"
And oft besought thy kindly ear.

A youth, I felt the former fires
Cool in the midst of rash desires.

Help me, for I am still thy child,
Thou "Mother of Good Counsel" styled.

It was shortly before the death of Leo XIII that the new title was added to the Litany. He was impelled to do this, says the decree, "by

the thought and firm hope that, amidst so many errors and calamities, the loving Mother who is styled by saintly Fathers the 'treasury of celestial graces and universal counselor' would, if invoked by the whole Catholic world under that title, show herself to all as the Mother of good counsel, and obtain that grace of the Holy Spirit, the gift of holy counsel, which illumines mind and heart."

It may not have been amiss to place here these inspiring details, in view of the fact that three volumes of interpretative comment upon the Litany of Loreto which have appeared in English since the issuance of the decree (namely, in the years 1910, 1913, 1922) fail to give the particulars.

61. MIRROR OF JUSTICE

NEARLY a whole section of the Litany is given over to mystical titles of Mary. She is there styled Mirror of Justice, Seat of Wisdom, Mystical Rose, Tower of David, Tower of Ivory, House of Gold, and the like.

When we say the Litany, our minds no doubt attach some meaning, however vaguely interpretative, to such titles. But an intelligent devotion may properly seek to associate with them some clear ideas or concrete images.

Why, for instance, is Our Lady compared to a mirror? What thought or image does the metaphor conjure up? What is really meant here by "Justice"? How is Mary the Mirror of Justice?

Justice is an ambiguous word. It has a very restricted range in one of its meanings. Arnold, the famous headmaster of Rugby, was once under discussion by some of the "old boys" of the school. He had been severe, and accordingly "he was a brute," said one of the "old boys"; but, after a moment's reflection, "still, he was a just brute" was the final comment. Arnold was exacting, but impartial withal in the distribution of reward and punishment. He was "just," albeit a "brute." A man is just in this sense, if he always lives up to the Rooseveltian ideal of "the square deal."

But in a larger, and meanwhile inclusive sense, St. Joseph is called "a just man" by the evangelist (Matt. 1:19), and St. John Chrysostom comments: "It should be known that *just* here is used to denote one who is in all things virtuous. For there is a particular justice, namely the being free from covetousness; and another universal virtue, in which sense Scripture generally uses the word justice."

The virtues of the saints are in some sort a reflection of God, the infinitely Just. Their

souls mirror forth His perfections, but imperfectly withal, for the dust of this world clings inevitably to those who must journey through it. The soul of Mary, on the other hand, was a unique exception to this rule of human infirmity. Her soul never was darkened by the sin of Adam, was never stained or filmed by actual sin or imperfection. It mirrored God only less vividly than did the soul of Christ. God, the infinitely Just, finds in Mary that beauty of reflection which entitles her to be called, by way of special eminence, the Mirror of Justice.

We can therefore apply to Our Lady the inspired words which describe the excellence of the spirit of wisdom (Wisd. 7:26): "She is the brightness of eternal light, and the unspotted mirror of God's majesty, and the image of His goodness."

When we ask in the Litany the helpful prayers of the Mirror of Justice, we do so with special reference to our own peculiar spiritual needs. What virtue do we too obviously lack and meanwhile desire to have? It is mirrored in Mary's life, and we have in her both a model of that which we should be and an example of how we should act in order to conform to the model. We have still more—the smiling en-

couragement of a Mother, the powerful assistance of the Mother of God.

62. SEAT OF WISDOM

IN ECCLESIASTICAL seminaries it is customary to invoke the Spirit of Wisdom at the beginning of each class period, and this is done beautifully by reciting the prayer, "Come, Holy Ghost, fill the hearts of Thy faithful," etc. Often, too, the invocation of the Litany of Loreto, *Sedes sapientiæ, ora pro nobis,* is added. Mary is the Seat of Wisdom. But what distinct idea is conveyed to the mind by the metaphor?

If the question were asked of any ordinary client of Our Lady who daily and devoutly recites her Litany, the reply might be slow in coming forth, although doubtless the mind would apprehend in some fashion that Our Lady is eminently associated with the idea of Wisdom. The Holy Ghost is the Spirit of Wisdom, and because He overshadowed Mary at the Annunciation, she is mystically called "the Spouse of the Holy Ghost." But her Divine Child is also the Incarnate Wisdom of God, and so Wisdom seems to envelop her within and without.

All this, however, is rather vague. In the expression of the Litany, *Sedes sapientiæ,* it is not so much the *sapientia* that demands comment as the *sedes.*

With *sedes* we can associate more than one clear and, at the same time, satisfactory idea. We understand what is meant when Washington is said to be the "seat" of the National Government; namely, it is the place where government is carried on; it is the place of residence of the Government. In Mary, Our Saviour literally resided during nine months of His life; and as He was the Incarnate Wisdom, she was correspondingly the place of residence, the abode, the *seat* of Wisdom.

But the metaphor comprehends more than this. Throughout her life, Our Lady was the Seat of Wisdom in somewhat the same sense as the highest educational institutions are occasionally referred to as "temples of learning," of learning both in its present meaning of large scholarship and in its earlier sense of "teaching" (as illustrated in the expression "the New Learning"). And universities are still more commonly styled "*seats* of learning."

Our Lady was the Seat of Wisdom in the two senses of "learning." Her scholarship, as it were, in Wisdom was profound and all-em-

bracing, scientific at once and empirical or experimental, partly the gift of the Holy Spirit of Wisdom (whose Bride she was), and partly an additional acquisition of her own through the constant practice of virtue.

She was also the Seat of Wisdom in the other sense of "teaching," a veritable seat of learning for the whole world. Her example teaches us the highest wisdom, for it shows us how to reach our final goal, how to realize our eternal destiny, through the practice of virtue; for while her soul was predestined to glory, she nevertheless used, with unique fidelity to duty, all the means that certainly lead to that heavenly glory, and meanwhile was spared no element or detail of human suffering and self-denial. Through the providence of God, her life of the eminent practice of virtue remains forevermore an open book from which we may always learn the secrets of the highest Wisdom, and so is she still, and forevermore, the Seat of Wisdom.

But having said all this, we may condense it all in the picture, so humanly attractive and so much beloved of Catholic artists, of the Divine Child seated on the lap of Mary, and thus making her, in the simplest and withal sublimest fashion, a literal Seat of Wisdom.

63. CAUSE OF OUR JOY

IN THE first volume of her work entitled *Pilgrims and Shrines,* Eliza Allen Starr devotes a delightful chapter, headed "Causa Nostræ Lætitiæ," to a description of the little chapel in Rome erected to the honor and praise of Our Lady, Cause of Our Joy. Hidden in an out-of-the-way corner, she found it at the end of what looked like an alley-way not far from the Church of San Marcello. Many votive offerings adorned the walls of the chapel in gratitude for favors received, while the chapel itself was an expression of gratitude. At this spot a member of the princely house of Savelli had been attacked by bandits, and as a thank-offering for his preservation, he erected the memorial to the Cause of Our Joy. Read the description of the chapel, of the lamp kept always burning; read the story of piety and of the abiding gratitude. The *ex-votos* tell their own tale of many others who had been helped by Our Lady when they had prayed devoutly to her in this sacred place.

There is nothing very mystical, there is nothing at all mysterious, in this title of Mary, found in the Litany of Loreto. But the romantic story of this little chapel may serve us for a symbol. It commemorates the joyful deliver-

ances alike from earthly bandits and from the foes that, bandit-like, would rob us of things more precious than gold or life itself. The little chapel may stand for us as a symbol of the care—wide as earth and long as time—exercised in our behalf by the Cause of Our Joy. The title of the Litany summarizes all Marian theology, just as does the simple phrase of St. Matthew's Gospel, "Mary, of whom was born Jesus, who is called Christ" (1:16). "She is the cause of our joy," says the author of *My Queen and My Mother,* "by giving us Jesus, our God and our all, source of joy and gladness" (4th ed., p. 115).

The Divine Maternity associated Mary in the most intimate fashion with the work of our redemption. Heaven and earth awaited with trembling eagerness, as it were, for her free consent to be given to the plan of salvation announced to her by the angel Gabriel. "Be it done unto me according to thy word"—is it to be wondered at that thrice each day we should joyfully commemorate that most joy-giving of all consents, in the prayer of The Angelical Salutation, uttered at morn, at noon, at eve? Or that again and again throughout our lives, we should salute her, in the *Salve Regina* as "our life, our sweetness, and our hope"? Or that in the *Alma Redemptoris Mater* she should

be called "the opened Gate of Heaven"? Or that in the *Ave Regina Cœlorum* she should be again addressed as the Gate whence Light beamed upon the world? *Causa nostræ Lætitiæ, ora pro nobis!*

Perhaps the story of the hidden little chapel in Rome will insensibly lead us to utter, if not with better understanding, at least with more poignancy of joy, this touching invocation of the Litany.

64. THE "VESSEL" OF THE LITANY

WHAT ideas are associated with the triple naming of Our Lady as a "Vessel" in the Litany of Loreto? She is there styled, in immediate succession, Spiritual Vessel, Vessel of Honor, Vessel of Singular Devotion.

What ideas children may have when they recite the Litany, who knows? The point might be worth consideration by their teachers. A reviser of Father Clarence Walworth's translation ("Holy God, we praise Thy Name") of the *Te Deum,* must have had a pedagogical reason, perhaps derived from actual experience, when he changed the expression, "Apostolic train," in the hymn. Had the children been thinking of "choo-choos"? And do children, mayhap, think of the "ves-

sel'' of the Litany as a splendid sea-going craft?

The Scriptural use of the word ''vessel'' is doubtless the origin of its use in the Litany. St. Paul was called by Our Lord ''a vessel of election'' (Acts, 9:15), and later on St. Paul spoke of the power possessed by a potter to make one vessel unto honor and another unto dishonor (Rom. 9:21).

Our Lady is a Spiritual Vessel. She is a vase fashioned for the purpose of holding things of immense spiritual value. Predestined by God to encompass the Incarnate Word, she had already cooperated with God's design, even before Gabriel saluted her in the Annunciation, by leaving no room in her heart for earthly attachments. And so she was filled with spiritual goods—she was ''full of grace,'' in the words of the heavenly messenger. And in her moment of acquiescence (''be it done unto me according to thy word'') she became a Vessel of Honor holding the Author and Fountainhead of all grace—a Spiritual Vessel indeed. Graces were multiplied in her throughout her whole life. Like the blessed in heaven, she could not fall from grace; but, unlike them, she could still merit further grace, could ascend peak after peak of spiritual perfection. A ves-

sel of innumerable graces both congruous and condign, Mary deserves the other title of her Litany, "Mother of Divine Grace."

Thus Mary is a Spiritual Vessel, and pre-eminently a Vessel of Honor—honored alike by God and by all the generations of men in the fulfilment of the prophecy in the "Magnificat." To these glowing titles, why should the Litany add a third: Vessel of Singular Devotion?

First of all, let it be noted that the Latin title is *Vas insigne devotionis* (literally, singular vessel of devotion), which is commonly translated into "Vessel of singular devotion." Amongst all the children of men, Mary was singular or unique in the character, perfect alike in principle and in practice, of her devotion. The true principle of Christian devotion resides in the understanding, not in the feelings. It consists of a certain promptitude in doing the will of God, irrespective of feeling or emotion. It attains perfection in practice when this promptitude is immediate and constant, without alloy of human considerations. Such in a unique way was Mary's devotion, illustrated in every circumstance mentioned or implied in the Gospel and involving her cooperation in the scheme of our redemption.

65. MYSTICAL ROSE

THE very word *mystica* suggests mysticism, symbolism. And the title of Mystical Rose given to Our Lady in the Litany of Loreto has attracted the loving attention of many poetic pens, partly, no doubt, because of its implications of fragrance and beauty, and partly because of its flavor of mysticism. Meanwhile, whither shall we go to find the origin of the title? And again, what precise symbolisms do we attach to it?

Read the twenty-fourth chapter of Ecclesiasticus. It is filled with the praise of Wisdom. Many of its most glowing expressions have been mystically applied to the Blessed Virgin, and the application, whilst full of poetical beauty, is also exact enough, in many cases, to justify itself in a literal interpretation. But poetry shines forth in the eighteenth verse: "I was exalted like a cedar in Libanus, and as a rose plant in Jericho." The rose occurs again in the same book: "Bud forth as the rose planted by the brooks of waters" (39:17), and "the flower of roses in the days of the spring" (50:8).

Our Lady is so expressively referred to as "the lily among thorns" (Cant. 2:2), in her immaculate conception "our tainted nature's

solitary boast'' (the hackneyed but always acceptable tribute of the Protestant Wordsworth), that we wonder when we reflect that she is not so styled in her Litany. There she appears, the flower of flowers, the ''fairest flower of Paradise'' (as the Very Rev. Alexis M. Lepicier, O.S.M., entitles his volume on the Litany of Loreto), simply as the Mystical Rose. I shall not attempt an explanation of this apparent preference, but may be permitted to note here some of the suggestiveness seen in the title by the lovers of the *Rosa Mystica.*

The gifted poet, Matthew Bridges, styles Mary the ''Rose of the Cross'':

> Let me but stand where thou hast stood,
> Beside the crimsoned Tree:
> And by the Water and the Blood,
> Mary, remember me.

There is an old legend that the robin got his red breast from a drop of Our Saviour's precious blood that fell on the bird as it innocently hopped around the foot of the Tree. Does the poet, in styling Mary the ''Rose of the Cross'' suggest that, in a mystical manner, Mary was showered with the same saving flood? He speaks of ''the Water and the Blood.'' Now *roseate* is the best English word to describe the color of blood mixed with water (as John Mason Neale contended, but in an-

other connection). Be that as it may, the rose is common to many regions, cultivated and wild; has many colors, shapes, names; is a universal favorite; symbolizes modesty, love, beauty; is exquisitely fragrant as well as beautiful in form and color. Mary, likewise, is the "cynosure of kindling eyes" in all lands, and in huts as well as in palaces; is blessed of all generations; has many admirable names or titles; is a paragon of modesty, love, spiritual beauty. In the words of St. Paul: "For the rest, brethren, whatsoever things are true, whatsoever modest, whatsoever just, whatsoever holy, whatsoever lovely," we shall think on these things (Philipp. 4:8) whensoever we ask the Mystical Rose to pray for us.

66. THE MYSTICAL TOWER

(1) TOWER of David. Perhaps it is an allusion to the Canticle of Canticles, the book whose whole texture is woven of the mystical and the symbolic: "Thy neck is as the tower of David, which is built with bulwarks; a thousand bucklers hang upon it, all the armor of valiant men" (4:4). If we have very literal minds, the comparison of a neck to a tower heavily buttressed and covered with all the armor of warriors seems to lack appropriate-

ness; we fail to see any point to the comparison. Our Lady, however, is the channel of God's graces to mankind, and so may be compared to a neck through which all sustenance is furnished to the body, all voluntary stimulus to the nervous system. In such a metaphor, God is the head; Mary, the neck; the faithful in general, the mystical body of Christ. Such a symbolic neck is indeed as a tower of strength against the enemy, against Satan with all his cohorts and fiery darts (Eph. 6:16). There is, indeed, no other name under heaven by which we shall be saved, than the name of Jesus; but Jesus came to us, after all, through Mary. Or, as the Abbot Smith, O.S.B., puts it, "Our Lady is the neck through which all the life of Christ the Head is communicated to the body which is the Church" (*The Spirit of Our Lady's Litany,* page 79).

Upon that strong tower have the valiant warriors of Christ, the saints dwelling now in bliss, hung their weapons of light as trophies of final victory. From that tower do the warriors of the Church militant take their armor of defense, their weapons of conflict with the world, the flesh, and the devil. In every struggle of life, of whatsoever kind, St. Bernard bids us call upon Mary. Through her intercession will come to us all the armor of valiant men, all

the help needed to make happy issue of whatsoever temptation.

(11) Tower of Ivory. In the same Canticle of Canticles we read (7:4), "Thy neck (is) as a tower of Ivory." And a little farther on, "How beautiful art thou, and how comely, my dearest, in delights!" The Bridegroom, Christ, is mystically addressing His Bride, the Church; but application of the words may also be made mystically to Mary, the Spouse of the Holy Ghost. The Tower of David is not merely one of inexpugnable strength (*Virgo potens,* "Virgin most powerful," as the Litany has it), but is exceedingly beautiful, like to ivory, shining with all the splendor of the Sun of Justice, reflecting His perfections, His inaccessible light. Ivory may be taken symbolically as representative of the immaculate purity of Mary. She is a tower of special strength against impurity, exhibiting meanwhile the splendor of the opposite virtue: "O how beautiful is the chaste generation with glory" (Wisd. 4:1).

67. HOUSE OF GOLD

WHEN we address Our Lady as the House of Gold in her Litany, what appropriateness of symbolism or of imagery do we perceive? Is the metaphor purely imaginative

and poetical, or is it perhaps Scriptural in origin?

In his recent volume, *The Fairest Flower of Paradise,* Father Lepicier, of the Order of the Servants of Mary, devotes six pages (194-199) to the "House of Gold." Under this title, he takes for the subject of discussion "Mary's Humility." Nowhere does he attempt an explanation of the symbolism of a Golden House, or give any reason why such a metaphor should be considered especially applicable to the Blessed Virgin, or indicate why, under that title, her humility should be discussed. This may naturally make us wonder if gold is obviously suggestive of humility. Is the symbolism so clear as to demand no explanation?

Again, he places as his text these words of the Canticle of Canticles: "I am black but beautiful, O ye daughters of Jerusalem, as the tents of cedar, as the curtains of Solomon" (1:4). In St. Bernard's exposition of the mystical Canticle, several sermons are devoted to this one verse, and both the meekness and the humility of the Bride of Christ (i.e., the Church) are considered. But we may still wonder, nevertheless, what relation there is between the tents of cedar or the curtains of Solomon and the House of Gold; and, since the relation is far from apparent, we may infer

that the metaphor of the House of Gold is not of Scriptural origin.

The reverse, however, seems to be true. The Temple of Solomon, designed by David as a meet resting-place for the Ark of the Covenant, shone everywhere with the purest gold. Read the sixth chapter of the Third Book of Kings, noting especially verses 20-22. The Temple is referred to as the "House," and the profusion of pure gold covering its contents justifies the reference to it as a House of Gold. It sheltered the holy things of Israel, even as Mary sheltered in her womb the true Holy of Holies, the symbolic Ark of the Covenant, Christ our Lord.

Pure gold signifies the most precious of adornments. David and Solomon wrought well for the Temple that should enshrine weak types and symbols. God wrought better when He provided a Temple for His only-begotten Son. He made Mary immaculate in her conception, and adorned her with a wondrous profusion of virtues—covering her, as it were, with the purest gold. Every excellence in Mary shines with glorious brightness. Human language is indeed weak when it attempts properly to express our sense of the beauty of her who was, in truth, the House of God, literally for the nine months preceding His

birth; metaphorically throughout her whole life upon earth, as the place wherein, through her virtues, dwelt His glory. We think of all this when, in her Litany, we venerate her as the House of Gold.

68. ARK OF THE COVENANT

THE Ark of the Covenant is described in Exodus, chapters 25 and 27. The chest of acacia-wood was covered with gold within and without. The lid was formed of pure gold and was called the Mercy-seat or Propitiatory. The chest, or ark, contained the divinely autographed tables of the Law, a portion of the Manna, and the rod of Aaron.

The Old Covenant or Testament was one of bondage; the new, of that freedom wherewith Christ has made us free. In the liturgy, Mary is called the Ark of the New Testament (Covenant); and, in the Litany of Loreto, simply the Ark of the Covenant. The symbolism is appropriate. Mary ever carried in her heart the Law of the Lord, written not on stone but on the fleshly tablets of the heart. Within her sacred womb she bore the True Manna, "the living bread which came down from heaven," namely Christ himself. The rod of Aaron,

whose blossom was a type of Christ, symbolized Mary herself.

The ark of the covenant was the most precious possession of the Jewish people, dwelling in the midst of the people and carried with the greatest respect and carefulness throughout all the long wanderings that led to the Holy Land. Like her Divine Son, Mary's desire is to be with the children of men. Wherever the Catholic missionaries and pioneers go, there is the image of Mary exalted in their midst. Innumerable churches are dedicated to God under titles representing her personality, her attributes, her historical manifestations of loving care for her clients. Symbolically, she is the Christian's Mercy-seat, that Mother of Mercy sung so beautifully by Father Faber as, pacing the sands at Scarborough, he pondered on the Mother's tender love for her spiritual children, and saw in the innumerable grains of sand a symbol of her multitudinous mercies:

> Mother of mercy, day by day
> My love of thee grows more and more;
> Thy gifts are strewn upon my way
> Like sands upon the great sea-shore.

Carried in our hearts with grateful recollection, this Ark of the New Covenant is for us an inspiration to faithfulness in God's service,

an obviously appropriate ideal and example of how that service should be rendered, a palladium assuring victory over our spiritual enemies, a guide that shall lead us safely to the Holy Land of the hereafter.

In his *May Papers,* Father Purbrick found in this Marian title a reminder of the abiding confidence which we should have in the promises of God, of which Mary is "at once a fulfilment and a pledge" (p. 170). Notably is she a fulfilment of the promise made to Adam that the Seed of the Woman should crush the serpent's head. She is the living Ark in which that glorious fulfilment rests. And she is thus a pledge of the performance of all of God's covenants with man, and an abiding source of confidence in God.

69. GATE OF HEAVEN

IN THE Litany of Loreto, we address Our Lady as Gate of Heaven. The title is familiar to us otherwise. Thus, in the Christmastide anthem, *Alma Redemptoris Mater,* we declare that she remains for us "the open gate of heaven" (*pervia cœli porta manes*). Again in the *Ave Regina Cœlorum,* which covers the time from Candlemas to Holy Thursday (exclusively), she is hailed as the "gate" (*Salve*

radix, salve porta). In Latin, *janua* or *porta* means "gate."

Perhaps a little etymological play may be permitted here. It is said that *porta* in Latin means "gate," because it is derived from the Latin verb *portare,* meaning "to carry." When a city or town was planned, the furrow of a plough marked the line of the protecting walls that were to surround the town. At the place where the gate should be placed, the plough was lifted or carried, so as not to make a furrow. That space was of course not to be walled.

Now let us glance at the Eastertide anthem, *Regina Cœli.* Mary is the Queen of Heaven because she is the Gate of Heaven. She is the Gate of Heaven because through her the Redeemer of mankind came to us and once more made our entrance to Heaven possible.

The title, however, is Scriptural in its origin, and does not depend on this etymological play, albeit the "play" does involve the reason why the Scriptural title is bestowed upon Our Lady. Read again the story of Jacob's vision of the ladder reaching from earth to heaven (Gen. 28: 11-18), and meditate upon his cry: "This is no other but the house of God, and the gate of heaven." All the tribes of earth were to be blessed in the seed of Jacob (28: 14), and St.

Matthew's Gospel traces the genealogy down to "Mary, of whom was born Jesus, who is called Christ."

Whilst we joyfully acclaim Our Lady as the Gate of Heaven, we must not forget the warning of St. Augustine, that God, Who created us without our help, will not save us without our cooperation. We gain heaven only through final perseverance. We cannot merit the grace of final perseverance, but we can assure it to ourselves by constant prayer to the Gate of Heaven. We say the "Hail Mary" so often! Do we earnestly think of that petition in it that refers to the hour of our death, the most critical of all crises, of all moments, in our lives? Read the eighth chapter of Proverbs, so much of which is applied by the Church to Our Lady, the Seat of Wisdom, and think especially of these words: "Blessed is the man . . . that watcheth daily at my gates, and waiteth at the posts of my doors. He that shall find me shall find life, and shall have salvation from the Lord" (verses 34, 35).

70. MORNING STAR

ONE of the most beautiful titles of Our Lady in her Litany is Morning Star. What is the symbolism? Mary is so often referred to

as Star of the Sea, and—outside of her Litany—so rarely as Morning Star, that a word of comment seems appropriate.

In Sacred Scripture, the morning star is mentioned twice, and its virtual equivalent, the day-star, once. The first reference is mysterious (Apoc. 2:28)—Christ promises to give "the morning star" to him that shall overcome. In the second (Apoc. 22:16), Christ is himself the Morning Star: "I am the root and stock of David, the bright and morning star." The day-star is mentioned by St. Peter (2 Pet. 1:19): "Until the day dawn, and the day-star arise in your hearts." The common interpretation of this identifies Christ as the "day-star."

In what sense, then, is Mary the Morning Star? Our Saviour is often referred to as the "Sun of Justice." The rising of the sun is preceded by the shining planet which we call the morning star, and which reflects the light of the ascending orb of day as yet not visible itself to us. So did Mary historically precede Christ. Her beauty shone first upon the darkness of earth—a resplendent orb of light, indeed, but nevertheless receiving all of its glory from the coming Sun of Justice. Pope Leo XIII, in his decree (1893) establishing the Pious Association in honor of the Holy Family,

speaks of that Family as the place "in which the Sun of Justice, ere He should shine with full radiance on all the nations, was first hidden." The vesper hymn composed by the Pope for the Feast of the Holy Family, which is the first of the three hymns to be recited in the Divine Office, has in its very first line a reference to this "Light": *O lux beata cœlitum* (O Blessed Light of the heavenly citizens). Our Lord is "the brightness of eternal light," but Our Lady is also "excellently bright" as His reflection.

This morning star is to the sailor a sign of hope, a bright herald of the coming day. The darkness of the night will soon give way completely to the clear light of the sun. Our life is commonly compared to a voyage across tempestuous waters, and so we have Our Lady pictured most frequently as the *Stella Maris.* One of the most famous of her hymns begins thus: *Ave maris Stella.* The Christmastide anthem in her honor (*Alma Redemptoris Mater*) addresses her as both the Gate of Heaven and the Star of the Sea. St. Bernard thought that the interpretation of the name of Mary was "Star of the Sea," and found the comparison of Mary to a star most happy: "Because without loss of its own integrity, a star sends forth its rays—and so Mary brought

forth Jesus. . . . She is, therefore, that noble star risen out of Jacob, whose ray illuminates the whole earth, whose splendor both shines above and pierces the nether darkness, enlightening the earth and giving heat rather to souls than to bodies, nourishing virtues, expelling vices. Mary is the excellently bright and wonderful star lifted up necessarily above this great and wide ocean, shining with merits, illuminating with examples." And amidst all the storms of life's sea, he bids us call unfalteringly on the Star of the Sea for help and comfort.

71. THE MEMORARE

THIS highly popular and well-loved prayer to Our Lady, so replete with unction and trustfulness, has been traditionally ascribed to St. Bernard of Clairvaux. Although the prayer is not found amongst his extant writings, much can be said in favor of the attribution.

First of all, the prayer has been described as finding echoes of its phraseology and its tender spirit in the sermons of the Saint in honor of the Mother of God, and one quotation from his sermon on the Nativity of the Blessed Virgin is brought forward as an instance: "Do

you desire an advocate? Have recourse to Mary. The Son will assuredly listen with favor to His Mother. Can the Son repel or fail to listen to His Mother? Obviously, neither." Now the argument of correspondence between the spirit of the prayer and the occasional phrases from authentic works of the Saint is a fair one. An objector could find something to quarrel with in the choice of the word "echoes," for it may be that instead of the sermon echoing the prayer, it is the prayer that echoes the sermon. That is to say, an unknown admirer of the Saint might easily be led, through love of his grandly eloquent spirit, to attempt a reproduction of that spirit in a formal address to Our Lady.

Secondly, if a definite but not assured ascription of prayer or hymn that apparently comes down to us from the Ages of Faith is anywhere made, every learned liturgist or hymnologist keeps that ascription before his mind and rejoices if he can find an argument against it. If the argument against it is shown to be false, the older ascription seems to gain in plausibility. Now it so happens that two such arguments have appeared, and are found to be futile. The first was the attribution of the Memorare to Claude Bernard, "whose apostolic charity made all France ring with

praises of his religious zeal during the early part of the seventeenth century. His devotion to Our Blessed Lady as the *Consolatrix Afflictorum* led him to carry the appeal for her intercession into prisons and hospitals, and was the continuous theme of his preaching to the poor and afflicted in the churches and streets of Paris. His favorite prayer, copies of which he scattered and left behind him in his missionary tours everywhere, was the 'Memorare,' known as the *Prayer of St. Bernard.*" In an article in the *Kirchenlexicon* on Claude Bernard, Bishop Hefele thinks that the name of St. Bernard was erroneously substituted for that of Claude Bernard.

Father Hilgers, S.J., points out that the Memorare is found in a manuscript of the fifteenth century now at the university of Heidelberg, whereas "le pauvre prêtre, père Bernard" was born after the middle of the sixteenth century, and that accordingly the traditional ascription may still be considered as probable inasmuch as the prayer may be found substantially in the Saint's writings.

Another suggestion was that the prayer was composed by St. John Chrysostom, for the reason that a *Precationum piarum Enchiridion* ("Manual of Pious Prayers") contains the prayer with a note in the margin, "B. Chrys."

But the shrewdly critical thought of the Rev. H. J. Heuser, that the original or even the actual marginal note was written "B. Clrvs" and should be read for *Bernardus Claravallensis,* robs the ascription of its value, even though the prayer is not found in the works of St. Chrysostom. "When we remember," writes Dr. Heuser, "that we are here dealing with a collection of prayers made in and for the use of the Cistercian monks, we can readily understand the favorite ascription of the popular prayer to the Saint of Clairvaux. . . . We are not venturesome then in sustaining the older tradition which ascribes the Memorare to St. Bernard, at least until some definite proof to the contrary is found." Let me conclude with an original poetic version:

Remember, Mary, loving Maid,
That ne'er a soul on earth hath prayed
To thee for pity, comfort, aid,
  But found thy sheltering care.

With such great confidence do I,
A sinner, to thy presence fly;
Turn not from him that draweth nigh,
  But hear and grant my prayer.

72. SYMBOLISM OF SCAPULARS

IN RELIGIOUS nomenclature, the word "scapular" is ambiguous. It may refer to that most important part of the monastic dress

(borrowed thence by numerous Religious Orders and confraternities of men and women) which is ordinarily placed over the habit or cassock, and which consists of a broad band of cloth from fourteen to eighteen inches wide, with an opening in the center to permit of its hanging longitudinally over the breast and back, and of a length permitting the ends to reach nearly to the feet. It may also refer to the smaller scapular worn by the Carmelites at night, measuring about ten inches in width and twenty inches in length. Finally, it may refer to the still smaller "great scapular" of the Franciscan tertiaries.

The laity commonly use the word in reference to the smallest form of the scapular, consisting of two quadrilateral pieces of woven woolen cloth, about two inches wide and two and three-quarters inches long, connected by two bands or strings of cloth which are supported by the shoulders.

The word itself comes from the Latin (*scapulæ,* the shoulders; *scapularis*, pertaining to the shoulders), and obviously suits all forms of the scapulars, large or small. For the sake of brevity, the smallest form will be designated here—Lay Scapular or scapulars, and the larger forms—Monastic Scapular.

The Lay Scapular is, practically speaking,

merely a greatly abbreviated form of the Monastic Scapular, or the badge of a confraternity, or simply a devotional emblem. It may be considered, nevertheless, as the natural heir of the beautiful symbolisms of the Monastic Scapular.

As the opening in the center of the Monastic Scapular permitted the garment to rest on the shoulders, the Monastic Scapular was often styled *Jugum Christi,* i.e., the yoke of Christ, in reference to the Divine Master's tender invitation to come to Him, for that His yoke is sweet (*Jugum meum suave est*) and His burden light (Matt. 11:28-30). The Lay Scapular may clearly retain the symbolism of the yoke, as the head passes through the parallel bands or strings.

The original form of the Dominican scapular provided a segment for covering the head. This became in time the "hood." The scapular was called the *scutum* (Latin for "shield"), and recalls the words of St. Paul (Eph. 6:16). The Lay Scapular hardly suggests the symbolism, but the pious mind may easily reconstruct it.

An early form of the Monastic Scapular had flaps hanging down laterally over the shoulders, thus making, with the longitudinal portions, a garment having the form of a cross. The scapular was therefore sometimes referred to

simply as the *crux* (Latin for "cross"). Except in so far as the strings of the Lay Scapular are borne upon the shoulders, even as the Cross was borne upon those of Christ, the symbolism is not closely suggested by the form of the Lay Scapular. One variety of the Monastic Scapular had transverse pieces or bands binding the longitudinal portions. This form is still in use, and equally suggests the symbolism of the Cross.

Less suggestive of symbolism, however, is the "scapular medal" which the Holy See, in 1910, permitted as a substitute for the Lay Scapular. Worn constantly on the person or carried decently thereon, the single medal may replace any or all of the Lay Scapulars (there are seventeen recognized varieties), although it requires a separate blessing by a competent priest for each of the scapulars. Not in itself suggestive of the various symbolisms, those who wear it may still recall these with spiritual profit.

73. SCAPULAR COLORS AND IMAGES

THE recognized "small scapulars" of the laity are nearly a score in number. Always of woolen cloth, they vary greatly in color and in the images they bear. The Holy See per-

mits some latitude in these two respects, but in certain cases requires conformity with a specified design.

The strings, cords or bands of cloth connecting the quadrilateral pieces of cloth may be of any material or color, perhaps for the reason that they formed no part of the original habit or monastic scapular, which was simply one continuous broad band of cloth. There are two exceptions. The strings of the Red Scapular of the Passion (which must not be confused with the Red Scapular of the Most Precious Blood), must be of wool and red in color, and those of the Trinitarian Scapular should be white in color, although they may be of any material.

Symbolisms are involved in many of the scapulars. Some scapulars are symbols or miniature representations, as it were, of monastic or religious habits, and the quadrilateral pieces of cloth naturally retain the color of the habit they represent. The "brown" scapular of the Carmelites is an exception, as it may be black in color.

Scapulars which represent visions must conform in general to the details thus seen. Whilst saying his first Mass, St. John Matha had a vision of the habit of the Order he was ultimately to found. He saw an angel clad in

white, with a cross on the breast and shoulder. The vertical bar of the cross was red, the transverse bar of blue or purple. The white symbolizes God the Father; the purple, the royalty, humanity and love of the Saviour; the red, the Pentecostal flames of the Holy Spirit. The mystical meanings of chastity, mortification, charity, have also been attached to these colors. Accordingly, when this scapular is combined with others, it must be either first or last, so that the cross may be visible.

The Red Scapular of the Passion originated in a vision (1846), in which Our Saviour appeared holding a scapular the cloth and bands of which were red. It had on both sides pictures or images and inscriptions. Pius IX approved the scapular (25 June, 1847). Obviously, the color and images are here of greatest importance and must conform to the model of the vision.

Also originating in a vision, the Blue Scapular of the Immaculate Conception must display the blue color of Our Lady in the vision. The image often seen in this scapular is devotional, but not essential.

The Black Scapular of the Passionists follows generally the design of the habit which St. John of the Cross beheld in a vision. An interior voice meanwhile explained to him the

meaning of the white heart with the name of Jesus on it. The symbolism is, that a heart carrying within it the name of Jesus must be spotless.

The color of the Seven Dolors Scapular must be black, since in a vision Our Lady indicated this color as symbolic of her grief at the death of her Son.

In the Scapular of St. Joseph, the violet indicates his humility, the yellow his justice. The symbolic images on the white Scapular of the Most Sacred Heart of Jesus in Agony and of the Most Loving and Sorrowful Heart of Mary (approved 4 April, 1900), must be retained as given in the application for approval by the Holy See.

These are some illustrations of symbolism in scapulars. Doubtless in all the scapulars the colors and figures or pictures possess an intended symbolism, whether the scapulars be miniature habits, or badges of confraternities, or merely emblems of some special devotion.

74. FLOWERS

THE humble lilies of the field—not even Solomon, in all his glory, was arrayed as one of these. Flowers lend themselves to symbolism with peculiar grace because of their abun-

dance and varied beauty of form, color, perfume. At times the symbolism may seem too much detailed, as in this analysis of the Passion flower: "The leaves represent the spear which pierced our Saviour's side; the tendrils, the cords which bound His hands, or the stripes with which He was scourged; the ten petals, the ten apostles who deserted Him; the pillar in the center of the flower, the cross; the stamens, the hammers; the styles, the nails; the inner circle about the central pillar, the crown of thorns; the radius round it, the nimbus of glory. The white in the flower is an emblem of purity; the blue, a type of heaven."

In general, a flower can well symbolize innocent childhood, fragile, gentle, peaceful, pure, fragrant—almost a visitant from that Heaven which Wordsworth says "lies about us in our infancy."

In the pathetic verses of Heinrich Heine, *Du bist wie eine Blume* (Thou art like a flower), we can perceive the mental operation which built up language, and not alone figures of speech, from similitudes insensibly verging into metaphors. He begins by likening an innocent child to a beautiful flower in the first quatrain. In the second, he addresses the child as a flower:

Thou'rt like a beauteous flower,
So pure, so fresh, so bright:
But ah, the tempest's power
That may thy beauty blight!

My hands, sweet flower, caress thee,
And low I bow in prayer,
Asking that God may bless thee,
And keep thee pure and fair.

Writing his verse on the Holy Innocents, the great early Christian poet, Prudentius, likens them to rose-buds:

All hail, ye tender martyr-flowers,
Whose petals scarce did yet unclose
When the Christ-seeker spoiled your bowers
As tempests strew the budding rose,—

a stanza which may have unconsciously shaped Heine's comparison.

Lilies and white roses are also emblems of purity. Those who are familiar with the quartette-song, "The Two Roses," will recall that the poet's *inamorata* is described (in the English translation) as an emblem of innocence—a *living* "emblem":

On a bank two roses fair,
Wet with morning showers,
Filled with dew, in fragrance grew,
While I wandered full of care
Midst the glowing flowers. . . .

Thus in leaves of white arrayed,
Not a speck to dim them—
So I find the spotless mind
That adorns my lovely maid,
Innocence's emblem.

The white roses were emblematic of purity—but so was the spotless maid. On the other hand, a great newspaper recently referred to the King and Queen of England as "the living symbols of the British Empire." Apropos of this, one may be led to ask, What is the difference between a symbol and an emblem? In his *Essays on Symbolism,* Barrow undertakes to differentiate them: "Emblems, symbols, types, have this in common: they are the representatives of something else for which they stand. Emblems and symbols often differ only in their mode of application; thus, the palm-branch is an *emblem* of victory, but taken in a Christian sense it is a *symbol* significant of the victory of our faith. The anchor may be a mere *emblem* of hope, but when it is put for the hope of a Christian it becomes a *symbol.*"

According to this differentiation, a lily would, because of its whiteness, be an emblem of innocence. Applied to the Blessed Virgin, it is a symbol of her immaculate purity.

Our Lady is also the Mystical Rose, and much symbolism is connected therewith, as was shown

when that title of her Litany was discussed formally.

St. Rose of Lima, styled in her Office "the first flower of sanctity in South America" (*primus Americæ Meridionalis flos sanctitatis*), was so called at her confirmation because in infancy her face had been mystically transformed into the figure of a rose. The prayer for her feast-day finds symbolism, not so much in the figure, as in the sweet odor, of a rose: "Almighty God, giver of all good gifts, Who didst wish that the blessed Rose, prepared with the dew of heavenly grace, should bloom for the Indians with the beauty of virginity and patience, grant us Thy servants that, running after her in the odor of her sweetness, we may deserve to become the goodly odor of Christ. Amen." Here we have the *flower,* the *dew* that makes it *bloom,* and the sweet *perfume*—all of these being treated symbolically. Despite the authority of Shakespeare, we may well doubt if "a rose by any other name would smell as sweet" as this to the mystical sense. At all events, St. Rose of Viterbo (d. 1252), although appropriately wishing to enter the monastery of St. Mary of the Roses, suggested no similar thoughts to the composer of the prayer in her Office: "O God, Who in the company of Thy holy virgins hast deigned to number blessed

Rose, through her prayers and merits vouchsafe unto us, we beseech Thee, the full forgiveness of all our sins and the everlasting enjoyment of the vision of Thy majesty. Through our Lord, etc." St. Rose of Lima is pictorially represented as wearing a crown of roses. Shall we call the roses her emblem or her symbol? Fernald, the lexicographer, draws fine distinctions between these occasionally synonymous words: "Emblem is the English form of *emblema,* a Latin word of Greek origin, signifying a figure beaten out on a metallic vessel by blows from within; also, a figure inlaid in wood, stone, or other material as a copy of some natural object. The Greek word *symbolon* denoted a victor's wreath, a check, or any object that might be compared with, or found to correspond with another, whether there was or was not anything in the objects compared to suggest the comparison. Thus an emblem resembles, a symbol represents." Etymologically, then, her wreath of roses is a symbol, and the roses composing it are emblems.

75. "SAY IT WITH FLOWERS"

SYMBOLISM finds its armamentarium everywhere. We can say our thought in other languages than that of flowers. The mineral

kingdom gives us "the stone which the builders rejected"—the Cornerstone, Christ; and the rock, Peter; and the twelve pearls in the doors, the twelve precious stones in the foundations, of the Heavenly Jerusalem, pictured by St. John in the Apocalypse—to speak of no others. The animal kingdom presents us with the serpent, the ram of Abraham's sacrifice, the Lion of Juda, the Lamb of God; with the winged man, calf or ox, eagle, lion, for the Evangelists —and many others. The vegetable kingdom yields us the palm of victory, the wheat and grapes symbolic of the Bread and Wine of the Holy Mass—and much other matter, including the fragrant symbolisms of flowers.

To attempt a wide inclusion of these multiplied and greatly varied symbolic materials would unduly stretch the modest limits of the present volume. For instance, a larger volume was devoted merely to one phase of animal symbolism. That symbolism ran, in the course of time, from the noble uses hinted at above into such meaner channels as to cause wrathful protest from several mediæval sources, especially from St. Bernard. But the study of that history has, thought Evans in his *Animal Symbolism in Architecture,* its valuable features: "As a matter of fact," he declared, "there was a large class of persons in the early

and mediæval Church who relied upon such paintings and sculptures for their religious instruction and edification. . . . Symbolical representations of beasts and other representations of this kind, however grotesque, are the records of human thoughts and beliefs in certain stages of civilization, and deserve to be deciphered with as much care as Runic signs or hieroglyphic and cuneiform inscriptions." But we shall pass on to the pleasanter subject of flowers.

Flowers deserve special consideration for the reason that they are universally employed to decorate our altars and are suggested for use on bannerets and shields in ecclesiastical processions. Besides this, there are certain practical points of view connected with their various religious or ceremonial uses.

While vases of flowers are desirable ornaments for the altar and, on occasion, for the sanctuary as well, the liturgical word here must be one of caution. Flowers should not be placed on the table of the altar, on the tabernacle or in front of the little door of the tabernacle. Vases containing them may be put on the steps above and below the altar, as these usually bear candelabra. The liturgist De Amicis says that the table of a consecrated altar (on which the Body of Christ is consecrated,

and which contains relics), may not serve any other purpose than to hold the reliquaries of saints and the four Gospels. He thinks also that flowers may be placed on the altar that merely supports an inserted altar-stone, if they do not soil the sacred linens or inconvenience the celebrant during the sacred functions.

As for their decorative employment, the anonymous Anglican author of *Church Decoration* devotes five pages to the subject of "Floral Decoration," remarking that "every festival and every saint in the Calendar has a blossom dedicated to the day of solemnization" and rejoicing in the fact that "holy associations are thus attached to flowers." The anonymous Catholic author of *Sacristan's Guide* gives some concrete suggestions approved by ecclesiastical authority:

> A few emblems that would serve for bannerets and shields are here given, together with the corresponding flowers:
>
> Christmas.—Emblem, five-pointed star, called the star of Bethlehem; flower, holly.
>
> Circumcision of our Lord.—Flower, laurestinus.
>
> Epiphany.—Flower, Star of Bethlehem.
>
> Easter.—Emblem, Latin cross; flower, white lily (calla lily). These flowers, if arranged in the form of a cross and used in decorations, have a double signification.
>
> Ascension Day.—Emblem, Latin cross; flower, lily of the valley.

Whitsunday.—Emblem, descending Dove; flower, columbine.

Trinity Sunday.—Emblem, triangle; flowers, Trinity lily (Japanese), herb Trinity, also called pansy; common white trefoil.

Corpus Christi.—Emblem, the pelican; flowers, grapes and wheat.

Holy Cross Day.—Emblem, Latin cross; flower, blue passion flower.

Immaculate Conception.—Flower, Arbor vitæ.

Candlemas Day.—Flower, Snowdrop.

Annunciation (Lady Day).—Flower, Marigold.

Visitation of the B. V. M.—Flower, White lily.

Assumption of the B. V. M.—Flower, Virgin's bower.

Nativity of the B. V. M.—Flower, Bryony, Our Lady's seal.

All Saints' Day.—Flowers, sweet bay, dark-red sunflower.

St. Peter.—Emblem, two keys—one of gold, the other of silver—symbolic of the power conferred on him by Christ; flower, yellow cockscomb.

St. Matthew.—Emblem, a book; flower, ciliated passion flower.

St. Mark.—Emblem, a lion; flower, Clarimond tulip.

St. Luke.—Emblem, a calf or young ox; flower, floccose agaric.

Those who are interested in church decoration and processional devices might read both volumes referred to above for practical suggestions on the best and easiest ways of constructing decorations for pillars, altars, shields and bannerets. It may be that, to most people, "a flower is a flower"—not because they are

Peter Bells to whom a primrose was just a primrose, and nothing more, but because they love the beauty of floral decoration without deriving any special pleasure in the accompanying symbolizations. But they need not for that reason deny to others a pleasure not felt by themselves.

The Rev. H. Friend contributed to Andrew's *The Church Treasury* a delightful chapter on *Flowers and the Rites of the Church* in ante- and post-Reformation days in England, from which the following may be excerpted:

On St. John the Baptist's Day many floral rites were observed. The sun was now at its zenith of splendor, and John was "a burning and shining light." St. John's wort is still the popular name for one genus of plants (*Hypericum*) which blossom at this season, and have a truly solar appearance. Then there was Corpus Christi Day—a festival widely observed. Thereon the churches were nicely decorated; flags were brought forth, torches were garnished with flowers, and garlands were lavishly employed. It must have cost some of our churches a large sum annually in the days when flowers were regularly purchased for these and similar uses. . . . Among the many other occasions to which reference might be made, perhaps St. Barnabas's Day is the most noteworthy. The reason is that June 11th, the day on which St. Barnabas is held in honor, represents that period of the year when the day is longest and the night is shortest:—

". . . . . Barnaby bright,
The longest day and the shortest night."

Hence we read of 'Rose garlands and lavender for St. Barnabas, 1s. 6d.,' and 'For rose garlandis and Woodrove garlandis on St. Barnebe's Day, 11d.' Also 'Item. for 2 doss. de bocse garlands for prestes and clerkes on St. Barnebe's Daye, 1s. 10d.'

The latter entry suggests an enquiry into the modes of use. Flowers were lavishly and frequently employed, but in what manner were they disposed, or to what uses were they put? It would be utterly impossible in a single chapter to answer this question in detail. Naturally the altar has always claimed first attention. . . . The rood-loft was also decorated. . . . I have already adduced evidence that the cross was garlanded at Easter with wreaths made of roses, lavender, and other sweet herbs. . . . Then we have 'garlands for the choir,' or quire, decorations for pews and pillars, wreaths for suspending from the walls, deckings for the torches, and, by no means least noteworthy, garlands for the priests. From Polydore Vergil [1470-1550] and others we learn that formerly, not only was it customary to decorate the church with flowers, but the priests also performed the service, on certain high days, crowned with flowers. . . .

Some flowers have, by universal consent, been regarded as peculiarly appropriate for ceremonial uses. The daffodil appearing just at the season of Lent, naturally lends itself to the church decorator. Holly and ivy must of necessity be in special request at Christmastide, the rose has always been regarded as seasonable, whenever it could be obtained, while the lily is universally typical of the Virgin. Lavender and bay are sweet and fragrant. St. John's wort comes just at the right season for celebrating the saint whose name it bears, the hellebore, or winter rose, is significant of, and dedicated to St. Agnes, and comes at a season when flowers are rare. Purity is well represented by the snowdrop, the passion-flower (though a

modern introduction) has readily taken hold of English feeling and sentiment, the willow serves for Palm Sunday, while the innocent and blossoms of the primrose and woodruffe, the fragrant flowers of the violet, and the showy compound heads of the marigold, each present their own features of attractiveness.

76. FLOWERS AT FUNERALS

FOR the burial of children who have not attained the use of reason, the Ritual suggests that, in addition to the white vestments of the priest, a crown of flowers or of sweet-smelling herbs be placed on the coffin in order to symbolize the innocence, in body and soul, of the little child.

As for older folk, we may recall the humorous phrase of Father Faber (who elsewhere praises, by the way, what he styles "the saving grace of humor") concerning "household canonization." A recognition of the fact that even the just man falleth seven times a day should make us mentally (at least) wary of hasty canonization of the dead, in the language either of eulogy or of flowers. The dead need our prayers more than eulogies or flowers. "If we say that we have no sin, we deceive ourselves, and the truth is not in us"—that is the declaration of the loving, as well as beloved, disciple (1 John 1:8).

A practical and appropriate thought for funerals! In the *Ecclesiastical Review* (June, 1911), a priest writes some interesting views about the custom of sending floral offerings for funerals. He writes anonymously, doubtless for the reason that to attack, even in the most moderate way, an inveterate custom, is often to solicit unmerited criticism as a thoughtless innovator, a high-handed critic of others, a man without proper feeling, and the like. Howbeit, we may find profitable matter for meditation in the argument (not his own, but a layman's) which he sets forth:

The matter of sending flowers for the dead is regulated sometimes by the wish of the deceased, sometimes by a varying custom, or again by a spirit of pride on the part of the deceased's relatives and friends. It cannot be denied that in many cases there is an expenditure on floral display far beyond the means of the bereaved family; and, on the other hand, friends and acquaintances, however much opposed they may be to the sending of flowers, feel called upon to give this special evidence of sympathy in the hour of trial.

There is noticeable a growing prejudice against the custom. More frequently we now read in death notices "No flowers." One hears the subject often discussed in Catholic family circles, and it would seem that a real and widespread opposition to the custom exists. Still it continues, because few like to depart from the established order of things, and no one likes

to offend the sensibilities of relatives and friends when the angel of death is their guest.

The fact that certain Catholic societies, such as Councils of St. Vincent de Paul, the Knights of Columbus, and the Holy Name Society, have in certain localities put themselves on record as opposed to floral offerings will have a far-reaching influence. These Societies have not been unmindful of the dead. On the contrary, they have given proof of their real respect for the dead by having a certain number of Masses said instead of sending flowers. It is easily understood that for non-Catholics floral tributes mean very much; but to Catholics, whose faith embraces the dogma of the Communion of Saints, it seems strange indeed that the offering of the Holy Sacrifice of the Mass should not be their first thought both in the interest of the dead and as an expression of sympathy for the relatives of the deceased.

The clergy, as a body, have not felt themselves called upon to interfere with or to condemn the custom. Nor is the present paper an appeal for such a condemnation. It merely presents the statement of a devout layman who asks that his suggestion be put before the entire body of the clergy. Hoping, as he does, for their approval, he feels that in a very short time a new custom more beautiful and more Catholic will prevail in this regard.

In many places it is customary on the death of a member of the Holy Name Society for the spiritual director, with some members, to go to the house of the deceased and there say some public prayers. On one of these occasions the writer saw an altogether excessive display of flowers. When we had recited the Five Sorrowful Mysteries, one of the men present said: "Father, why such quantities of flowers? May I on the way home propose an idea that I have had in mind for a long time?" He is a practical, Cath-

olic gentleman, a layman, who knows human nature and who has given years of thought to common-sense methods of securing prayers for the dead. "Father," he continued, "I never send flowers when relatives or friends die, but I do have Masses said for them."

The layman's idea took account of the fact that "it is human nature to inform others of any favor that we do them. Wreaths and floral offerings at the time of death are a proof of this, and the fact partially explains their popularity." And such expressions of sympathy, albeit bearing the card of the sender, are much appreciated. In brief, then, the layman's idea was to use a printed or engraved form, suitably ornamented, that should declare the number of Masses to be offered up for the deceased at a specified church and at the request of So-and-so. This would be signed, as a sort of diploma, by the pastor. Blank spaces would be provided for the number of Masses to be stated, the name of the deceased, the name of the friend. The layman discusses several details, but the main thought is that instead of flowers a number of such diplomas (emblematically shaped or named "Wreaths") could take the place of flowers, and the friends of the deceased could thus show the best kind of friendship for the deceased and the most desirable evidence of sympathy for the relatives.

77. "THE LITTLE FLOWER"

WE HAVE seen that St. Rose is styled in in her prayer "the first flower" of holiness in South America. Her name would naturally suggest this reference to "flos sanctitatis." But childlike innocence would also suggest the idea of a flower without further characterization as a rose or lily or any other definite specialization. And so in *Fabiola* Cardinal Wiseman calls the blind maiden Cæcilia (a tender Christian softening of *Cæca*-blind) by the symbolic or metaphorical title of "The First Flower." When other torments after the rack had been ordered, it was found that she was already dead, to the amazement of her persecutors: " 'Of what do you think did that poor girl die?' asked a spectator from his companion, as they went out. 'Of fright, I fancy,' he replied. 'Of Christian modesty,' interposed a stranger who passed them."

With similar humility and modesty did the Blessed Thérèse of the Infant Jesus gently trust that amongst the rarer and more splendid blooms in His mystical garden of Carmel He might be pleased with only a "little flower" like herself. Flower-like in life and thought, she promised to spend her heaven praying for the denizens of earth—but the graces thus obtained

should descend as "a shower of roses." For she was, like the greatest saints, a poet in heart. And somehow her phrase sounds sweeter even than Thompson's invocation to Spring:

Come, gentle Spring, ethereal mildness come,
And from the bosom of yon dripping cloud,
While music wakes around, veiled in a shower
Of shadowing roses on our plains descend.

It is not to be wondered at that the hymns in the Divine Office granted to the Discalced Carmelites (8 August, 1923) should abound in symbolism, or that the Lessons of the Office should also reflect it, the First Nocturn beginning with the Canticle of Canticles, including phrases such as these: "I am the flower of the field, and the lily of the valleys. . . . Stay me up with flowers. . . . The flowers have appeared in our land . . . the vines in flower yield their sweet smell. . . . Let my beloved come into his garden"; and the Second Nocturn declaring that her heart, like a "watered garden" (Isaias, 58:11), brought forth flowers of all the virtues. The hymn for Matins tells of the appropriate name "Teresa"—the name of the great Saint and Mother whose spirit guided the child's life and entrance to Carmel's *garden* with its *mystic flowers:*

MATINS

(*Priscæ parentis spiritu*)

The olden Mother's spirit guides
Thy life; her name is thine besides:
And both hearts burn with fires of love
Sent from above.

To Carmel's garden thou didst fare
To pluck the mystic flowers there,
Seeking alone thy Spouse to please
With gifts like these.

The Virgins whom the heavens house
Claim Him as everlasting Spouse
And sing, in gleaming white array,
His praise for aye.

We humbly pray, from out the night
Of earth, O living Fount of light,—
May Christ's dear love alone impart
Life to the heart.

Thus, loving Father, be it done;
Thus, Equal and Eternal Son
And Spirit, reigning One and Three
Eternally.

The hymn at Lauds speaks of her as "angelus," "sponsa Christi," and of her "dolorum pocula" and "fulgens corona"—all of these involving symbolism:

LAUDS

(*Vitæ nitore diceris*)

So shines thy life with brightest worth,
Men style thee Angel upon earth;
Yet, Spouse of Christ the Martyr-King,
Thou drain'st the cup of suffering.

Now endless joy thy heart hath found,
A fulgent wreath thy brow hath crowned:
O pledge of grace, with tender mien
Bend on us now a gaze serene.

So, loving Father, be it done;
So, Equal, Sole-begotten Son,
And Spirit, reigning One in Three
And Three in One eternally.

Most of all, however, does the hymn at Second Vespers riot, as it were, in an abundance of beautiful symbolisms—the radiant dower, the throne of light, the shower of roses and their significance:

SECOND VESPERS

(*Luce divina rutilantis aulæ*)

Decked with the glory of thy radiant dower,
Thou sittest throned in light, O Little Flower,
And sendest down thy promised mystic shower,
Shower of roses.

May the red Roses be to faith supernal
New light, new strength against the foe infernal;
Fresh symbols, too, of love, such as the vernal
Flower discloses.

From the white Roses may our spirit borrow
Thy childlike trust for every coming morrow,
Whether the Lord shall send us joy or sorrow—
Earth's varied wages.

Grant this the Godhead through the Saviour's merit,
Godhead of Father, Son and Holy Spirit,
Whose endless glory shall the world inherit
Through the long ages.

The Mass (granted 11 August, 1923) contains this exquisite tribute from Ecclesiasticus (39: 17-19): "Bud forth as the rose planted by the brooks of waters. Give ye a sweet odor as frankincense. Send forth flowers, as the lily, and yield a smell, and bring forth leaves in grace, and praise with canticles, and bless the Lord in his works." It is interesting to know that the manuscript of the Mass, corrected by the Holy Father's own hand, was presented to the Carmel of Lisieux by Cardinal Vico, Prefect of the Sacred Congregation of Rites and Legate of the Pope at the great Triduum in Lisieux. The Holy Father chose

some of the texts himself, and perhaps the text just quoted, so appropriate to the subject and so beautiful in itself, was one of them.

78. SYMBOLIC FIVE

IT IS the number of the Sacred Wounds of Christ, and accordingly, in the Paschal Candle, five grains of incense are placed in the form of a cross. The devotion known as the Chaplet of the Five Wounds appropriately comprises five sets of beads with five beads to each set. The assignment of indulgences to this devotion does not, however, include the number five (although, for another devotion, there is an indulgence of five years and five quarantines), while "seven years and seven quarantines," which is a frequently used form, is included among the indulgences for the recitation of the Chaplet.

The "Five Prayers of St. Pius V" in honor of Christ Crucified have an indulgence to be gained by their recitation five times.

St. Francis of Assisi was favored by having impressed upon his body the five wounds of Christ. These Sacred Stigmata of the Saint are honored by a feast, and there is an indulgenced devotion of five Sundays immediately preceding the feast, or any other five con-

secutive Sundays in the year. St. John Berchmans, the amiable boy-saint of the Society of Jesus, is also honored by an indulgenced pious practice of five Sundays preceding his feast (13 August).

The fifteen mysteries of the Rosary are divided into three sets of five mysteries each, and so we have the Five Joyful, the Five Sorrowful, the Five Glorious mysteries.

Doubtless we shall perceive a symbolism in the number five, such as apparently governed St. Matthew's record of the genealogy of Christ in the peculiar choice of the number fourteen: "So the generations from Abraham to David are fourteen generations. And from David to the transmigration of Babylon are fourteen generations: and from the transmigration of Babylon to Christ are fourteen generations" (Matt. 1:17). In order to make three sets of fourteen, the Evangelist omitted several generations. Various explanations are made by the Fathers of the Church. A curious symbolical one was constructed by Remigius of Auxerre (ninth century) "because the ten denotes the decalogue, and the four the four books of the Gospel; whence he shows the agreement of the Law and the Gospel. And he put the fourteen three times over, to show that the

perfection of law, prophecy, and grace, consists in the faith of the Holy Trinity."

We are not to suppose that there is any inherent efficacy in the choice of a special number for a special devotion, although at times there is obvious appropriateness or convenience. The "Nine First Fridays" might appear exceptional inasmuch as it was a number mentioned by Our Lord to St. Margaret Mary. We must remember, nevertheless, that for repeated prayers or actions that are to be rewarded by a specific grace or indulgence, some number must be assigned and, in the case of indulgences, some definite number of days or years. This is not superstitious reverence for mere numbers, but is the recognition of the human need of preciseness, convenience, certainty, regularity.

All these desirable things are achieved by definiteness of numbers. Thus there is a plenary indulgence granted to the repetition "at least ten times a month" of the Chaplet of the Five Wounds. It would of course be more profitable spiritually to say the chaplet eleven times, and not without great profit to say it nine, or eight, or any number of times. But to gain a specified indulgence, some definite number of times must be placed for our legal guidance.

79. MYSTICAL SEVEN

THE number seven recurs with greatest frequency in Catholic doctrine and devotion. Seven is the number of the Sacraments; of the gifts of the Holy Ghost; of the words of Christ on the Cross; of the Penitential Psalms; of the sorrows and also of the joys of Mary and of St. Joseph; of the works of mercy; of the capital, or deadly, sins; of the virtues (the three theological virtues, faith, hope, charity, plus the four cardinal, prudence, justice, temperance, fortitude); of the principal churches in Rome, and of the privileged altars therein severally, visits to which are indulgenced; of the Churches referred to in the Apocalypse; of the heads of the Apocalyptic Beast; and of the "sleepers of Ephesus" in the account of St. Gregory of Tours.

A very frequent form of partial indulgences is that of seven years and seven quarantines. It occurs appropriately among the indulgences for the recitation of the Chaplet of the Seven Dolors. Again appropriately, each dolor has, in this exercise, one "Our Father" and seven "Hail Marys." Another indulgenced exercise in honor of Our Lady of Dolors is the saying of the "Hail Mary" seven times with repetition,

after each "Hail Mary," of the stanza "Sancta Mater istud agas" from the Stabat Mater. Among the indulgences granted for similar exercises in honor of the seven joys and seven sorrows of St. Joseph are special ones for any seven consecutive Sundays. It is interesting to note that the indulgences can be gained by those who are unable to read or who do not live in places where this devotion is publicly recited, if they shall say the "Our Father," the "Hail Mary," the "Glory be to the Father," each seven times.

Then there is the devotion of the seven consecutive Sundays in honor of Our Lady's Immaculate Conception, with an indulgence of seven years on each of the Sundays. There is a similar pious practice of the seven Sundays in honor of St. Camillus of Lellis, with an indulgence of seven years and seven quarantines on each Sunday besides a plenary indulgence on the seventh Sunday.

By way of suffrage for the souls in purgatory, there are indulgenced devotions for seven days, as also of one week (with, however, varying prayers for each of the seven days). An indulgenced devotion in honor of the Seven Gifts of the Holy Ghost consists in saying the *Gloria Patri* seven times with specified inten-

tions. Finally, our seven appears again as one of the special times for a Requiem Mass—the third and seventh day, the Month's Mind, the Anniversary.

The Christian facts already cited could explain the symbolic eminence of seven. But the number stands out preeminently also in Jewish practices. It implied plurality and completeness, as many illustrations could indicate. Something more subtle appears in the choice of the seven lambs set apart for sacrifice by Abraham (Gen. 21:28). As the seventh day was a day of rest, so was the seventh month held sacred, and the seventh year sabbatical. The feast of the Pasch, of Azymes, of Tabernacles, lasted seven days; that of Pentecost was seven times seven days after the Pasch.

Perhaps this double emphasis on seven popularized it in ancient, mediæval and modern times. We find the Seven Wise Men of Greece, the Seven Wonders of the World, the Seven Against Thebes, the Seven Wise Masters, in ancient lore; the mediæval myths concerning the recurrent seven-years' period when Ogier the Dane stamps his iron mace on the floor, when Charlemagne starts in his chair of sleep, when Barbarossa changes his position, when Olaf Redbeard of Sweden opens his eyes.

80. A SYMBOLIC DECADE

MANY numbers have been clothed with religious symbolism. If, for instance, we take the arithmetical series from one to ten, inclusively, we shall find some liturgical or devotional aspect in each of them. Thus, nine, eight, three, one, are represented in the novena, the octave, the triduum, the vigil, respectively. Separate chapters have already been devoted to these four numbers. Five and seven have been treated also under the headings of Symbolic Five, Mystical Seven. We have thus left for consideration these numbers: Two, Four, Six, Ten.

The number Two shines on us from the candles required rubrically for Low Mass. Durandus, the famous symbolist of the thirteenth century, sees in the two candles the figures of the Jews and the Gentiles. Lighted, the candles signify the joy of Jew and Gentile alike at the Nativity of Our Lord. And the Cross is placed between the two candlesticks, "because Christ stands in the Church as a Mediator between the two peoples. For He is the cornerstone who hath made both ends (Ephes. 2:14), to Whom the shepherds came from Judea and the Wise Men from the East." Now various symbolisms may be attached to

the same object. The harp, for instance, is a national symbol of Ireland; it is also, nevertheless, a universally accepted emblem of music in general, as also of lyrical poetry. We may therefore see in the two candles emblems of the two natures in Christ; just as, over the western door of mediæval cathedrals (signifying Our Saviour), two windows were often placed apparently to symbolize the two natures in Christ. The number two may remind us also of the two tables of stone of the Decalogue, the two great commandments to which Christ reduced the Law and the Prophets, the division of a church by the sanctuary rail into two parts (signifying, according to Durandus, the active and the contemplative life). Perhaps we might conjecture or create a symbolism in the two candles at Low Mass, as emblematic of the light of revelation in the Two Testaments, the Old prophesying of Christ, the New recording the fulfilment of the prophecies.

The number Four had its multiplied Jewish significance: the four winds of heaven; the four corners of the earth; the four rivers of Paradise; the four creatures in Ezechiel (1:5-8), each having four sides, four faces, four wings; and the four beasts (Dan. 7:3-7). Again, there are the four living creatures of the Apocalypse (4:6).

The number Six shines on us from the great candles at High Mass. It appears again in the indulgenced devotion of the six consecutive Sundays in honor of St. Aloysius Gonzaga which precede his feast (21 June). These six Sundays may, however, be taken at any other time of the year.

Ten was prominent in the plagues of Egypt, the law of tithes, the Lost Tribes of Israel; and it remains for us in the Decalogue. There are indulgenced pious practices of ten consecutive Sundays in honor of St. Ignatius of Loyola and of St. Stanislas Kostka.

81. DEVOTIONAL NUMBERS

ELEVEN.—The indulgenced pious exercise of the Christian Acts consists in the repetition of a certain prayer thirty-three times, with the addition of the *Gloria Patri* once every eleventh time.

Twelve.—We think forthwith of the twelve tribes of Israel, the twelve Apostles, the twelve foundation stones and the twelve gates of the Apocalypse (21:19-21), the twelve crosses in the dedication of a church. Twelve (3 multiplied by 4) has been mystically interpreted as referring to the Three Divine Persons and the four elements, that is, the penetration of the

material world (the four elements) by the spiritual. We have, too, the Twelve Promises to St. Margaret Mary. And there is an indulgenced devotion, composed by St. Joseph Calasanctius, entitled "The Chaplet of the Twelve Stars."

Thirteen.—Indulgences are granted to the devout exercise of the thirteen consecutive Fridays preceding the feast of St. Francis of Paul (2 April) or taken at any other time of the year. It is said to have originated with the Saint himself, who was wont to recite the *Our Father* and the *Hail Mary* each thirteen times on each of thirteen consecutive Fridays, in honor of Christ and His Apostles. The symbolism is obvious; and the devotion, having spread throughout the Church, was indulgenced by Pope Clement XII in 1738. There is also the devotion in honor of St. Anthony of Padua consisting of the repetition of thirteen *Paters, Aves, Glorias,* indulgenced by Pope Leo XIII (1896), and another devotion in his honor, of thirteen successive Tuesdays or Sundays, indulgenced by the same Holy Father in 1898.

Fourteen.—The Way of the Cross, most highly indulgenced.

Fifteen.—There is the Rosary, with its Fifteen Mysteries. There is the corresponding devotion of the fifteen Saturdays in honor of

Our Lady of the Rosary, consecutive (but at any time of the year), indulgenced by Pope Leo XIII in 1889. The Fifteen O's of St. Bridget in honor of the Passion were so styled because, like the famous O Antiphons preceding Christmas, each prayer began with the exclamation "O."

Twenty-five.—Pope Paul II decreed that each twenty-five years should be marked by a Jubilee. The Jubilee Year is one of very special graces and indulgences. A private sort of Jubilee is that of the twenty-fifth year of the founding of a church, of the ordination of a priest. The fiftieth year or "Golden Jubilee" is also a quasi-religious event for priests and parishes.

Thirty.—We have the "Month's Mind" of Requiem; the "Thirty Days' Prayer," and the months dedicated to special devotions.

Thirty-three.—See above, under "Eleven," the pious exercise of the Christian Acts.

Forty.—There are many Scriptural reminders, in both Testaments, of this notable number. We find it also in the Lenten observance, the "Forty Hours' Devotion," and the like.

The numbers 50, 60, 100, 150, 200, 300, are encountered frequently in partial indulgences.

The number 1,000, or the Millennium, needs only to be mentioned.

82. CONCLUSION

THIS volume has attempted to give a bird's-eye view of a vast panorama. In such a view many objects are discerned, but to none can great space be given. A general comment may well be extracted from Father Thurston's admirable article on Symbolism in *The Catholic Encyclopedia:* "In a greater or less degree symbolism is essential to every kind of external worship, and we need not shrink from the conclusion that in the matter of baptisms and washings, of genuflexions and other acts of reverence, of lights and sweet smelling incense, of flowers and white vestures, of unctions and the imposing of hands, of sacrifice and the rite of the communion banquet, the Church has borrowed, without hesitation, from the common stock of significant actions known to all periods and to all nations. In such matters as these Christianity claims no monopoly. Religious symbolism is effective precisely in the measure in which it is sufficiently natural and simple to appeal to the intelligence of the people. Hence the choice of suitable acts and objects for this symbolism is not so wide that it would be easy to avoid the appearance of imitation of paganism even if one deliberately set to work to invent an entirely new ritual."

Many symbolisms are *ex post facto,* as has been already intimated. Many are originally intended, as in the ceremony of baptism clearly referring to Our Lord's cure of the blind man; in the phrase based on the Greek word for fish; in the use of Psalm XC, verse 13: "Thou shalt walk upon the asp and the basilisk: and thou shalt trample under foot the lion and the dragon." The association of this text with Our Saviour is clearly shown in the much-discussed ivory book cover (dating, Earl Baldwin Smith declares, about 800 A. D.) in the Bodleian, Oxford. It is one leaf of a small diptych, having a central panel surrounded by twelve smaller ones. The central panel is a figure of Christ: "In His right hand he holds a cross which rests on His shoulder; His left hand bears an open book. With the right foot He treads upon the lion and with His left upon the dragon, while beneath the lion is the asp and beneath the dragon is the basilisk. On one side of the open book is inscribed the monogram

I H S
X P S

and on the other sheet are the first two words

SUP (er)
ASP (idem)

of the ninety-first Psalm" (E. B. Smith, *Early Christian Iconography).* In the Vulgate (Ps.

90:13) we read the Latin of the quoted text: "Super aspidem et basiliscum ambulabis: et conculcabis leonem et draconem." Our English Bible (Challoner-Douay) translates the verse: "Thou shalt walk upon the asp and the basilisk: and thou shalt trample under foot the lion and the dragon." Similarly, "The arch of triumph, between the central nave and the sanctuary, in the Christian basilica-church, was figurative of the transition through death, and the decoration of the apse and tribune are often clearly intended to give the idea of heaven or the apocalyptic Jerusalem, with the Presence of God" (Tyrwhitt, art. "Symbolism" in *Dict. of Christian Antiquities).* Or again, a uniquely Christian symbolism might be based on a fact of Pagan Rome: "There was an important symbolism connected with the crypt of the basilica, which connects the larger churches with the primitive worship and celebrations in the catacombs, and may probably be coeval with the Book of Revelation [the Apocalypse]. The altar of a cubiculum was originally the table-tomb above the remains of a martyr. It is scarcely possible not to connect this with the passage in Rev. 6:9, referring to the souls of the faithful to death, who cry from below the altar; nor with the parallel use to which the crypt (or prison cell) of a Roman was con-

verted. In Christian hands the crypt became the tomb of the martyr or saint to whom the church was dedicated, and its altar was placed directly above his sarcophagus or grave . . . An altar in later days could not be consecrated without relics" *(Ib.)*.

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GLOSSARY

Adagio.—A musical term meaning *slowly and gracefully.*

Albigensian.—Referring to the Albigenses, heretics of the southern part of France in the twelfth and thirteenth centuries. They were dominant in Albi (whence the name conferred upon them), in Languedoc. Read the article, Albigenses, in *The Catholic Encyclopedia.*

Allegro vivace.—A musical expression meaning *in a brisk and sprightly manner.* It is a very rapid movement.

Ambulatory.—The broad curved space for walking, around the choir and apse, in cathedrals and large churches.

Angulus.—Latin = a corner.

Antiphonal.—The singing of the Divine Office is divided between two choirs which answer each other (anti-phon, from the Greek = sound against or answering sound), one choir singing a verse of a psalm, or hymn, and the other taking up the next verse or stanza, and so on. Nearly all the chanting, whether of psalms and hymns, or of antiphons and responsories, is antiphonal in the Mass and the Divine Office.

Apocalypse.—The last book of the Bible, styled in the Protestant version the "Book of Revelation." The splendors of the Heavenly Jerusalem are dwelt upon largely by St. John, giving Longfellow his phrase, "Apocalyptical splendors."

Apologia.—We commonly understand the word "apology" as an excuse for some unintentional offense or indiscretion. Its truer meaning (from the Greek) is *vindication* of, rather than *excuse* for, an act or course of action. Thus Cardinal Newman wrote his *Apologia pro Vita Sua* as a vindication or explanation of his whole course of life, including his conversion to Catholicity.

Apse.—A semicircular or polygonal recess at the rear of the main altar. Sometimes an apse-aisle surrounds the apse, with openings into chapels, thence called apsidal-chapels. The Lady Chapel is often the central one of these apsidal-chapels.

Argumentum ad hominem.—An "argument to the man,"

i.e., an appeal based on the personal characteristics of the person addressed in an argument. It is an argument based on the man's own premises or admissions or views, and therefore ought to be admitted as valid by him, whether valid in itself or not.

Baudekin.—A very rich cloth whose web was of gold and woof of silk, embroidered, used for vestments in the Middle Ages. The word is derived from Bagdad, where the cloth was originally made.

Bouche fermée.—Literally (French) "closed mouth" = *humming* rather than singing.

Bible of Amiens.—Ruskin so entitled one of his works because the innumerable sculptures of prophets and apostles, of symbols and types, all testifying to the Cornerstone (a monolith figure of Christ) of the Cathedral of Amiens, formed, as it were, a Bible to be read of all men. Perhaps Ruskin found his title suggested by the *Biblia Pauperum* of the Middle Ages. Such were, indeed, the great Cathedrals.

Biblia Pauperum.—Latin = Bible of the Poor. A mediæval book of from forty to fifty pages giving pictures of the drama of our Redemption by Christ, together with pictures of the prophets, etc. testifying of Him. Accompanying the pictures were appropriate texts from the Bible. Many sculptors obtained their inspiration for the adornment of churches from the book. It is supposed to have been the first book issued, after the invention of printing, from the presses of the Netherlands and Germany, in the fifteenth century. The word "poor" may mean either those who could not afford to buy manuscript portions of the Old and New Testaments or those whose lack of education necessitated instruction through pictures rather than written words.

Campanula.—Diminutive of the Latin *campana* = bell. A bell-shaped flower "swung in air" (as Lowell, doubtless thinking of the Cathedral bell of the Chartres, happily describes the oscillation of the flower when entered by the bee).

Catena.—Latin = chain. A series or links of proofs, illustrations, quotations, making up a running commentary upon some theme or text. We have our present-day "chain-stores" linked together by one management however separated in space from one another. A *Catena Aurea* (Latin = Golden Chain) is applied to any notably excellent "chain." "Golden" was a mediæval term of high approval, e.g., The Golden Legend, The Book of Gold (Legenda Aurea, Il Libro d'Oro), etc. We have our modern equivalent in the long French series of *Paillettes*

d'Or, translated into "Golden Sands." A notable Catena Aurea is that of St. Thomas Aquinas giving us the Four Gospels commented on by the ancient Fathers of the Church.

Choir.—Both the singers and the place of their location. The choir should properly be located within the space which we call the "sanctuary."

Chorea.—Latin = A dance in a ring. Durandus thought the Latin for choir *(Chorus)* might have been derived either from *chorea* or *corona* (= crown)—a forced etymology due to his mental picturing of the singers as standing around the altar (the "ring" of the *chorea*, the circle of the *corona*).

Ciclatoun.—A costly cloth, of uncertain material, used in the Middle Ages.

Cloth of Tars.—See below, *Tars, Cloth of.*

Colophon.—An emblematic device or expression [such as *Laus Deo!* (God be praised), *Deo sit laus et gloria* (To God be praise and glory), etc.] placed at the end of a book or manuscript by author or scribe or printer, to indicate sentiment, place, date, name, etc.

Conservatoire.—French = conservatory or musical academy.

Corona.—Latin = crown. See above, *Chorea* (for derivation by Durandus).

Cross Crosslet.—A cross each of whose arms ends in a cross (in heraldry).

Cross Potent.—In heraldry a cross each of whose arms ends in a cross-head.

Cruciform.—In the form of a cross. Many mediæval cathedrals were symbolically cruciform.

Cubiculum.—A room for resting or sleeping.

De Divina Psalmodia.—Cardinal Bona's work "On the Divine Psalmody" (the use of the Psalter in the Church).

De Gustibus.—A hint of the Latin proverb: *De gustibus non est disputandum* ("There's no disputing about taste"), rendered by the French: *Chacun à son goût* ("Every man to his taste").

Deicidal.—Adjective from *deicide*, one who kills a god, concretely, one who crucifies Christ. The "deicidal cries" were the shouts of the mob calling for His crucifixion ("Crucify Him! Crucify Him!") and mocking Him on Calvary.

Dies Iræ.—The great hymn or "Sequence of the Dead" attributed to Thomas of Celano (thirteenth century) and forming part of the Requiem Mass. The greatest masters of music have exhausted their inspiration in its symbolical musical settings, but the plainsong is withal most affecting

in spite of its melodic simplicity. The opening words, *Dies Iræ,* mean "Day of Wrath."

Diptych.—In art, two small panels hinged together, containing pictures or carvings.

Divine Office.—Generally understood, in a restricted sense, as the "Canonical Hours" recited daily in cathedral or conventual churches or privately by clerics in Major Orders; briefly, "the Breviary" (or "the eternal Breviary," as Charles Dickens styles the volume seen so commonly in the hands of priests whilst traveling).

Donjon.—Another spelling of *dungeon,* but preferred by some writers since, although it means the inner tower or stronghold of a castle, it does not include the idea of imprisonment suggested by *dungeon.*

Embolism.—Sometimes written *Embolismus,* meaning literally an insertion. In almost all liturgies, the Lord's Prayer is followed by an elaboration of the closing words *Sed libera nos a malo* (But deliver us from evil). In the Roman Liturgy, our prayer follows the end of the Lord's Prayer thus: "Deliver us, O Lord, we beseech thee, from all evils, present, past, and future, and through the intercession of the ever-glorious Virgin Mary, Mother of God, with thy blessed Apostles Peter and Paul and Andrew, and all thy saints, grant of thy goodness, peace in our days, that being assisted by the help of thy mercy, we may be always free from sin and secure from all disturbance." The prayer thus leads up to the next one: *Pax Domini sit semper vobiscum* ("The peace of the Lord be always with you") and connects the idea of freedom from evil with the concurrent idea of the peace which surpasseth all understanding.

Excursion, The.—The most ambitious poem of Wordsworth's. Isaac Williams finds symbolic intent in the poet's preface.

Ex post facto.—Latin = retrospective, after the deed is done. A symbolism is said to be devised *ex post facto* when it was not originally intended by the religious ceremony but was subsequently affixed to the ceremony.

Ex uno disce omnes.—Latin = From one learn all; that is, one instance will convey the same lesson as would all.

Ex-voto.—Latin = By reason of a vow. Ex-votos are gifts to a shrine in fulfillment of a promise or vow to make such gifts if one's prayer is answered.

Golden Rose, The.—On the fourth Sunday in Lent, called *Lætare* (from the first word of the Introit at Mass) and sometimes called *Rose* Sunday (rose-colored vestments are permitted on that day), the Pope annually blesses, with elaborate ceremonial, a rose or branch of roses of pure

gold, highly ornamented and most artistically wrought, which is occasionally conferred as a token of esteem upon some church, sanctuary, government, city or person distinguished for loyalty to the Church or to the Holy See. The rose has many mystical and symbolic meanings. Pope Innocent III identified the "flower" of Isaias (11: 1) as a rose." In different centuries, the Golden Rose varied much in size and value, as well as in shape and ornamentation.

Hound of Heaven.—"The Hound of Heaven" is Francis Thompson's poetical masterpiece. Under the figure or symbol, he pictures Our Saviour as pursuing our errant souls with the same untiring patience, the same keen scent, as a hound upon the trail of a fugitive.

Iconoclasts.—Literally (from the Greek) "image-breakers." In the eighth century, Leo the Isaurian began a persecution of those who venerated sacred images, imitating in this fact the zealotry of his fanatical neighbor, the Caliph of Damascus, who four years earlier had ordered the destruction of all Christian images within his jurisdiction. The first image to be destroyed under Leo was the famous crucifix over the gate of the imperial palace. Pope Gregory II resisted him. The conflict continued between the Eastern Emperors and the Popes down into the ninth century, when the party or sect of the iconoclasts died out with the last of the persecuting Emperors. During the reign of Philip II, Protestants in the Netherlands riotously destroyed the sacred images in Catholic churches. The destruction wrought by fanatical mobs in England need not be told.

Iconography.—The art of graphic representation.

In Cruce Salus.—Latin = "Salvation in the Cross."

Kirchenlexicon.—German = Church (or Ecclesiastical) Dictionary.

Labarum.—The military standard of Constantine the Great, bearing the Cross and the monogram of Christ.

Lacticinia.—Latin (*lac* = milk), a term covering various kinds of milk-foods, such as milk, butter, cheese.

Madonna degli Ansidei.—One of Raphael's masterpieces, now in the National Gallery in London. From within its glassed frame, the canvas glows with brilliant coloring, suggesting the thought of Devas that no amount of chemical analysis of the pigments entering into the coloring will account for the emotional appeal of the whole picture composition.

Maniple.—Latin, *manipulus* = a handful (*manus* = hand), a bundle, a company of soldiers. In ecclesiastical Latin, a vestment worn on the left arm. Psalm 125 uses the word in the Vulgate Latin (verses 5-7): "They that sow in tears shall reap in joy. Going they went and wept, cast-

ing their seeds. But coming they shall come with joyfulness, *carrying their sheaves (portantes manipulos suos). Manipulus,* meaning a handful of anything, is applied here to a sheaf or small bundle of corn. By easy extension, *manipulus* means anything carried in the hand, e.g., a handkerchief, which was the original use of the ecclesiastical vestment now known as the maniple. Durandus plays on the double meaning: *sheaf* and *kerchief,* finding in the maniple a symbol both of the toil in the Lord's vineyard (resulting in the sweat which the handkerchief wipes away) and the fruits of that toil (the sheaves carried home with joyfulness).

Motu Proprio.—Latin = By one's own act or initiative. Legislation originating from the Holy Father himself is said to be *motu proprio,* by an act of his own, and not by a measure coming through the ordinary channels of the Roman Sacred Congregations. Pope Pius X, in 1903, thus characterized his legislation on Church Music (dated appropriately on the Feast of St. Cecilia, Patroness of Church Music, Nov. 22nd). His "Liturgical Code of Sacred Music" is thus commonly known as the "Motu Proprio."

Nave.—The main body of a church between the aisles. It extends from the church door to the sanctuary or "choir."

Open-sesame.—A charm, or form of words, taken from the "Arabian Nights' Entertainments," to signify anything which will enable one to pass freely through barriers.

Ostensorium.—Latin, *ostendere* = to exhibit; identical with Monstrance, from *monstrare* = to show. "A vessel with a base like a chalice and the upper portion fashioned to represent the rays of the sun, issuing from the center, in which the Blessed Sacrament is exposed or carried in procession. . . . The rays of the ostensorium should at least be of silver or silver gilt and it is recommended that it should be surmounted by a cross" (Weidenhan). The Sacred Host is first placed in a *lunula* or *lunette* (both words signify a "small moon-shaped" receptacle), defined by Weidenhan as "a circular or crescent-shaped vessel of gold or silver-gilt, with glass sides, large enough to hold the large Sacred Host used at benedictions and expositions. It is made to fit in the central space of the ostensorium. . . . In Germany it is known as the lunula and the melchisedech."

Peter Bell.—In Wordsworth's poem, Peter Bell typifies dull-witted, stodgy, unimaginative folk, who can perceive nothing behind the mere externals:

> "A primrose by the river's brim
> A yellow primrose was to him—
> And it was nothing more."

Port.—The "Northern port" in Lowell's *Cathedral* means the north door of the Cathedral of Chartres.

Porte Rouge.—French = red door. O'Reilly questions the symbolism attached to this little door, in "How France Built Her Cathedrals."

Prix de Rome.—French = a traveling scholarship to study some art for a time in Rome. Charles Gounod won such a *prix de Rome* whilst a student at the *Conservatoire*, the famous academy of music in Paris. Many art-schools give this grand prize to singularly apt pupils.

Pros and Cons.—A short term for arguments for *(pro)* and against *(contra)* anything.

Pyx.—A small vessel of precious metal in which the Sacred Host is carried to the sick.

Revelation, Book of.—The Protestant name of the last book in the Bible, which Catholics style the Apocalypse.

Rose.—A short term for rose-window.

Rose-Window.—A circular window with tracery affording artists in stained glass an admirable frame for exquisite blendings of colors and shapes.

Samit or Samite.—A heavy silk, with satin gloss, each thread of which was twisted of six fibers.

Sancta sancte.—Latin = "Holy (things) holily (to be treated").

Sarum Use.—The pre-Reformation manner of regulating the details of the Roman Rite in the south of England. (Old) Sarum lay about two miles distant from (New) Sarum or Salisbury.

Sartor Resartus.—Latin = The tailor *(sartor)* re-tailored *(resartus)*. It is the title of Carlyle's famous work on the symbolism of "clothes" (using the word in the sense of his hero Herr Teufelsdroeckh).

Sepulchri Officium.—A mediæval quasi-sacred "office" or quasi-liturgical act, celebrating dramatically the interment and resurrection of Christ.

Sequence.—The name of five hymns now in the Roman Missal. The word Sequence (Latin, *Sequentia)* is derived from the fact that the hymns follow the Alleluia after the Graduale, using for their melody originally the many notes found in the melody given to the final "a" of the Alleluia.

Splendor Veri.—Latin = The splendor of truth. Beauty is the splendor of Truth.

Sursum Corda.—Latin = Lift up your hearts. It is one of the sentences introducing the Preface at Mass.

Tarn.—An affluent of the Garonne river in France. Upon it is situated Albi (see above, Albigensian).

Tars.—A rich silken stuff, styled also *tarse* and *cloth of Tars*, supposed to be of Tartar origin.

Tersanctus.—The Sanctus in the Roman Mass, so-called because the word Sanctus is said thrice (*ter* = thrice).

Trisagion.—A Greek word meaning literally the same thing as the Latin Tersanctus, but applied to the Greek formula "Holy God, Holy Strong, Holy Immortal, have mercy on us." *Tris* = thrice; *agios* = holy.

Trope.—In liturgy, a farcing of a Mass-text with original matter.

Tropi Graduales.—Tropes built upon texts in the choir-book called the *Graduale*.

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